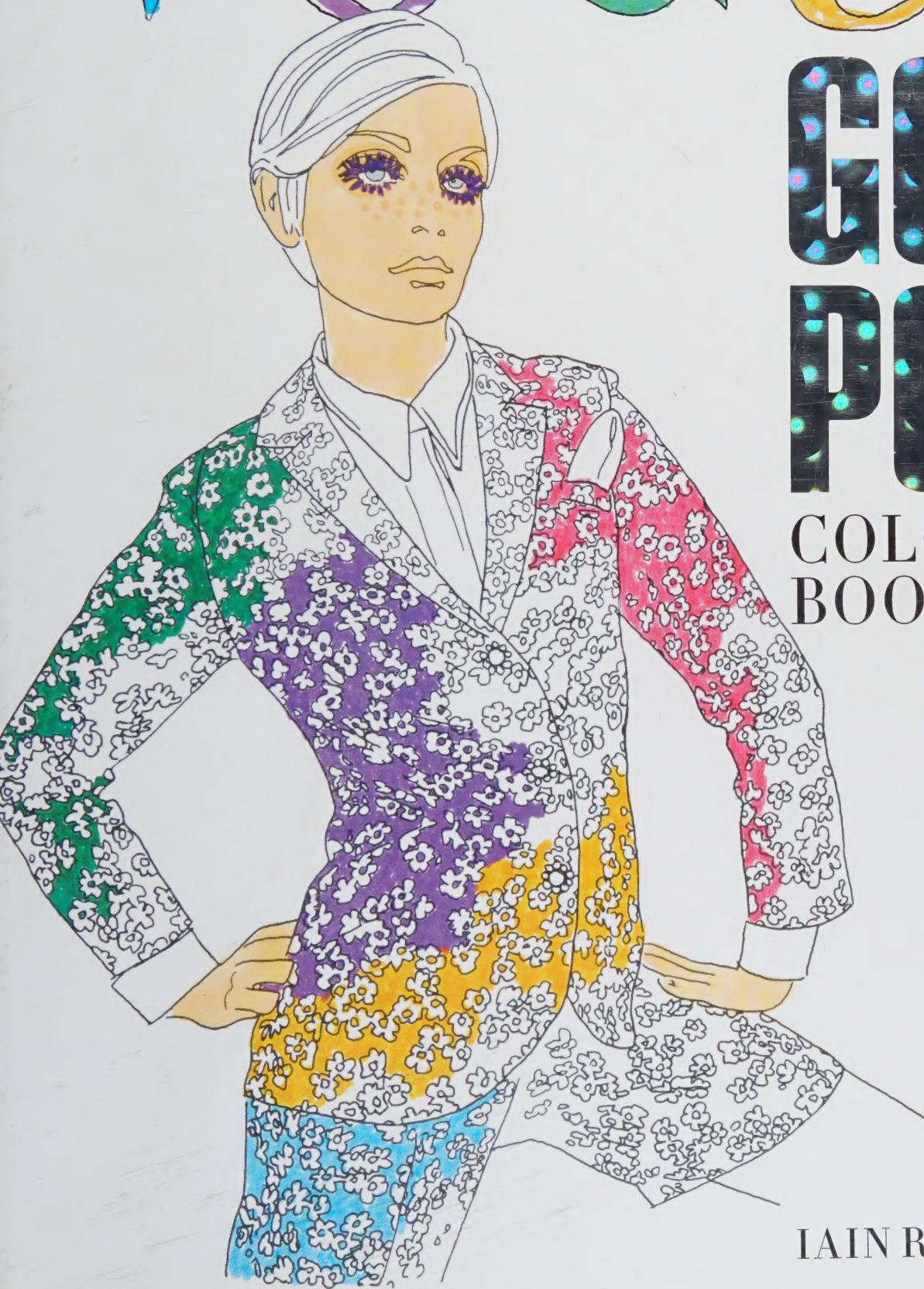


VOGUE

GOES POP

COLORING BOOK



IAIN R. WEBB

Following the phenomenal success of the *Vogue Coloring Book*, Iain R. Webb is back with a glorious trip to the 1960s.

Iain's hand-drawn artworks are inspired by iconic photographs from British *Vogue* in the Swinging Sixties—the decade of Twiggy and Mary Quant, The Beatles, and Peter Blake, the moment fashion, music, and art collided in a colorful, effervescent youthquake. As one *Vogue* cover line from 1960 reads: “Young ideas, Young looks, YOUNG!”

Pop Culture offered an explosion of new ideas, new ways to live and, more importantly, new ways to dress. Out went the rulebook (no more matching hats and gloves) and in came racy short skirts, pretty pinafores, and matching tights. It was a shiny new age of optimism, starshine, and moon landings.

By the end of the decade fashion chose to travel to far-off, exotic locations and *Vogue* (and a host of pop stars), took to the hippie trail, with psychedelic patterns and clashing prints on free-flowing kaftans and evening pajamas. But ultimately, the defining mood of the decade was an effortlessly cool attitude. Breezy, carefree, and always looking for the next party. With Iain's fabulous illustrations and original captions from the pages of the magazine, *Vogue Goes Pop* offers you a chance to join the party. Go crazy with your crayons. Go Pop!

VOGUE

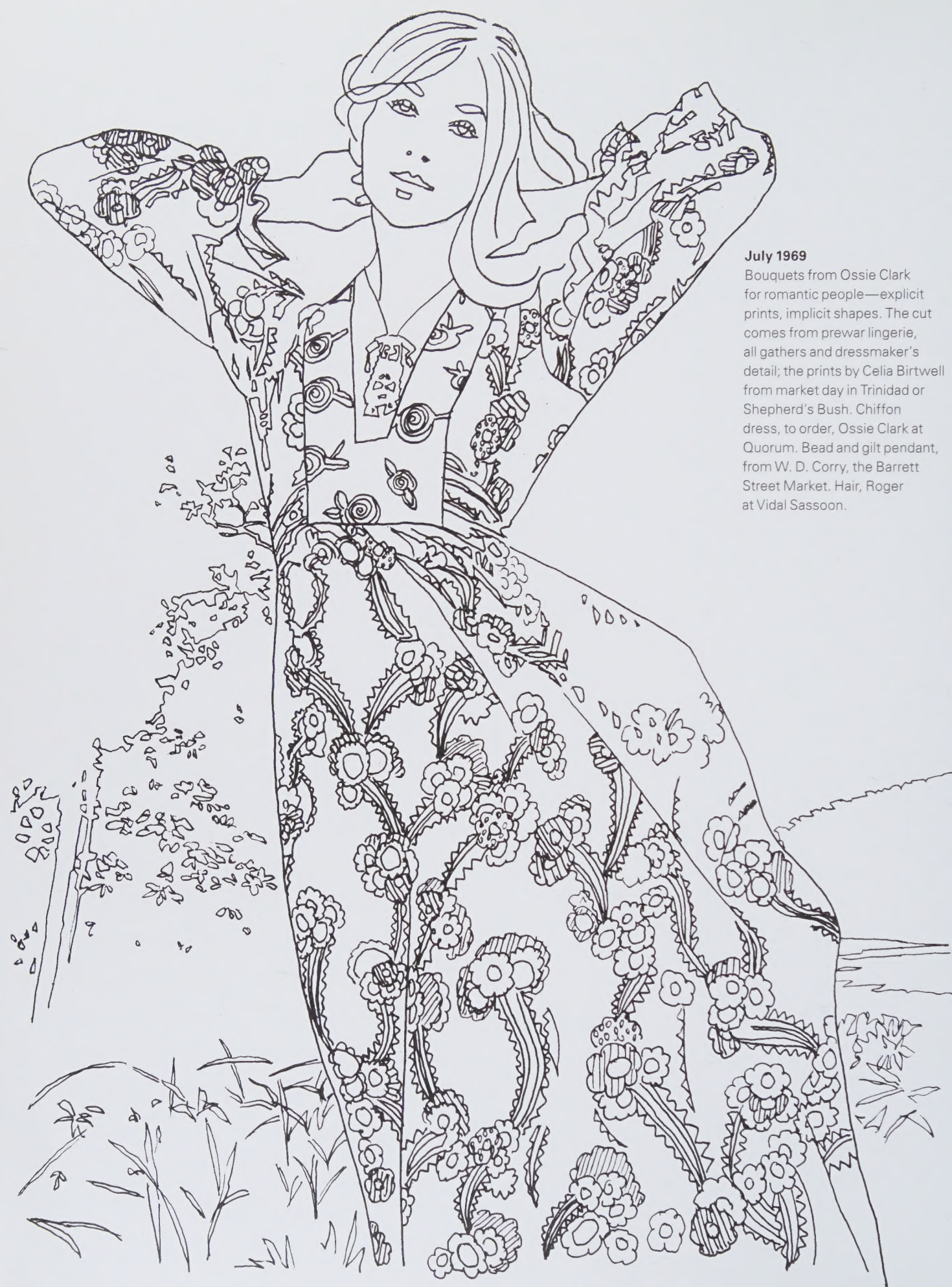
GOES POP

COLORING BOOK



IAIN R. WEBB

 **conran**
OCTOPUS



July 1969

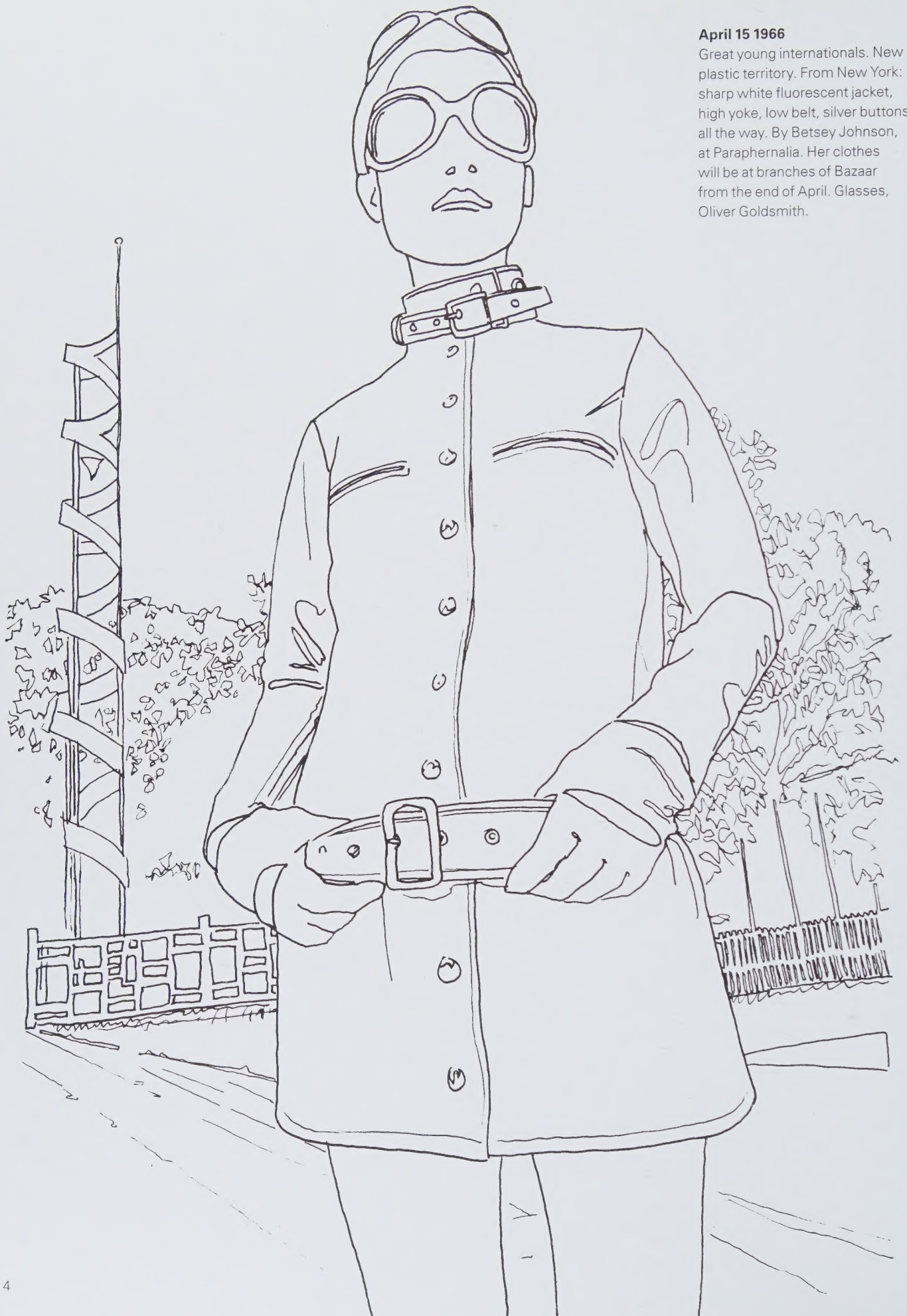
Bouquets from Ossie Clark for romantic people—explicit prints, implicit shapes. The cut comes from prewar lingerie, all gathers and dressmaker's detail; the prints by Celia Birtwell from market day in Trinidad or Shepherd's Bush. Chiffon dress, to order, Ossie Clark at Quorum. Bead and gilt pendant, from W. D. Corry, the Barrett Street Market. Hair, Roger at Vidal Sassoon.

THIS BOOK HAS BEEN
COLORED IN BY

.....

April 15 1966

Great young internationals. New plastic territory. From New York: sharp white fluorescent jacket, high yoke, low belt, silver buttons all the way. By Betsey Johnson, at Paraphernalia. Her clothes will be at branches of Bazaar from the end of April. Glasses, Oliver Goldsmith.



I am thrilled to, once again, have the opportunity to collaborate with British *Vogue* magazine. For *Vogue Goes Pop* I have focused on the 1960s, a decade I experienced through my sister, Mary's wardrobe. Throughout the decade she moved from beatnik black mohair and white lipstick to swirling rainbow-colored Op Art prints stitched into shockingly short shift dresses that she made herself. She was my original fashion icon.

The 1960s was the era when everything collided—youth, music, art, celebrity, politics, and, of course, fashion. It was a time of seismic change. Teenage girls grew up into independent young women who no longer wanted to dress like their mothers, so a fresh crop of young female designers dreamt up new dresses (and more) for them to wear. These designers included Kiki Byrne, Mary Quant, Marion Foale, Sally Tuffin, Barbara Hulanicki, Gina Fratini, Janice Wainwright, and Jean Muir in London, Betsey Johnson in New York, and Emmanuelle Khanh in Paris,

While the Beatles went from the nursery rhyme simplicity of “Love Me Do” to the complex, experimental anthem “Lucy In The Sky With Diamonds”, fashion transformed from simple, bold silhouettes in bright colors, stripes, spots, and graphic florals to wildly bohemian get-ups cut from Paisley patterns and psychedelic prints inspired by trips to far flung destinations.

There were also the fantasy fashion heroines plucked from romantic yesteryear storybooks who wore a mad mix of rich Victorian velvets and lace, sumptuous oriental silks, and Indian brocade. *Vogue* called them the Ornamentalists and photographed them in front of a sunset in Sardinia or against temples in Sri Lanka. “A present-day Scheherazade”, declared one *Vogue* editorial featuring Liberty textiles designed by Bernard Nevill, inspired by Turkish tiles and Persian carpets.

At the other extreme, shiny new stars needed shiny new clothes formed from PVC and metallic plastics, part inspired by the ongoing Space Race between the Russians and Americans that spanned the decade—Russia put the first man in space in 1961, the Americans landed on the moon in 1969.

These new fashions were modelled in *Vogue* by Twiggy, Jean Shrimpton, and Grace Coddington (who later joined the *Vogue* team as a fashion editor), while pop stars and actresses such as Julie Driscoll and Daliah Lavi were featured in the magazine and lauded for their original style.

As a teenager I painted pictures of Twiggy, so it felt only right that she appear on the cover of this book. Twiggy, who was declared “The Face of 1966”, was an avid fashion fan. “Clothes were my passion”, she recalls in her autobiography. “We would club together at school to buy *Vogue*”.

So, enjoy revisiting the decade that gave fashion the mini-skirt, the discotheque dress, kinky boots, and the craziest of color combinations. “Once it was unacceptable to dress loudly”, said *Vogue* in 1964. “Today’s fashion ingredients have changed all that.” I hope that you will find the far-out designs featured in *Vogue Goes Pop* a recipe for some fab coloring fun.

— Iain R. Webb



September 1 1967

GRAPHIC EFFECTS. Graphic new cape shape, by Cardin. Sharp like a cut out. Precision striped brown, white, and brilliant blue. With an asymmetrical collar, zip one side. High-high boots, brown center-striped with black. Brown felt helmet with clear vinyl mask. Wool by Natier. Lipstick, Cardin's no 15.

→ March 15 1965

LE STYLE ANGLAIS '65. Head start to the new London Collections—dashing silk twill turban by Graham Smith for Michael. Stunning white, sizzling big black spots, a big beautiful butterfly bow. Make up by Cyclax: Amber Velvet GlamOtint foundation; Golden Haze powder. Lipstick, the new, sunny Honey Kiss by Cyclax.

VOGUE



October 15 1965

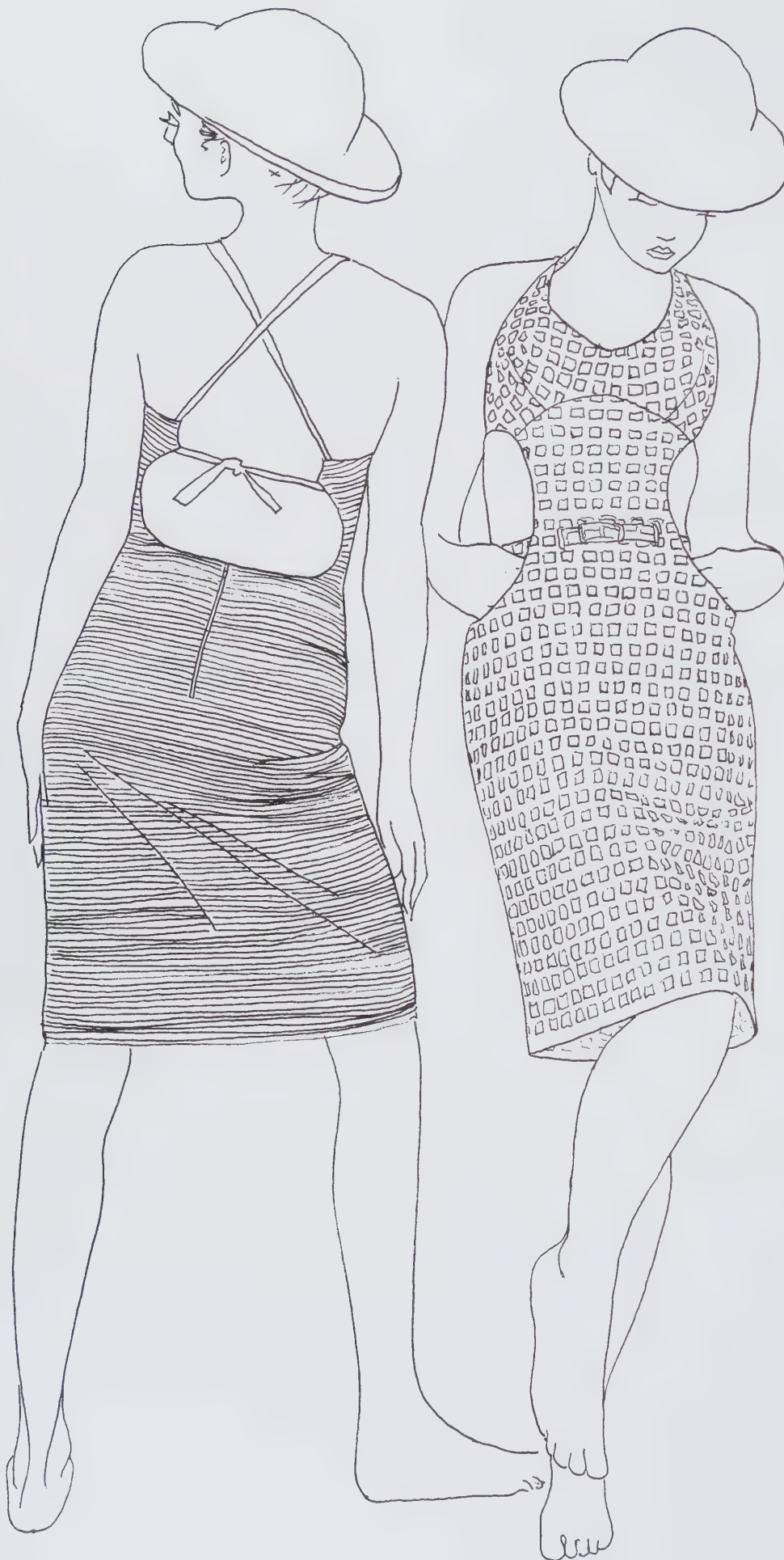
WET LOOKS. Shining bright white with special bits and pieces, thunderbolt proof. Lightening flash of vinyl. Shiny stride of white, zipped up to a high collar. Coat by Mary Quant for Alligator, Harrods. Unsquare black handbag, vinyl and perspex, by Sally Jess, Top Gear. White lacy stockings, Women's Home Industries. Boots, Giusti. Black kid gloves by Kir, John Lewis.

→ June 1963

The beauties in BATH. Beautiful proof that Bath is the best-planned English city: the noble Crescent where façade matches façade but inside, each house is planned differently. *Left:* a simple silk shift in red with black dots. *Right:* Pale gray wool gently flared, with black and white silk cuffs and collar. Both at Deliss. Sunglasses, Oliver Goldsmith.







April 15 1965

Sun speed: everything gives. Stripes, checks, stretch, for this summer's beach life. *Left:* white stretch cotton and Helenca striped in black, Bib front, bare back, tie straps. *Right:* Stretch cotton and Helenca again, navy checked with red. Skirt slightly flared, top bare at the sides. Both by Sportsplage, at Biji Boutique. Cotton sun hats at Herbert Johnson.

→ October 1 1967

A slip of white jersey, with long fringed sleeves, fringe across the shoulders too. Foale & Tuffin; Harvey Nichols. Pendant and bracelet, John Jesse, Kensington Church Street. Tights, Sunarama, Fifth Avenue.



The Grandeur

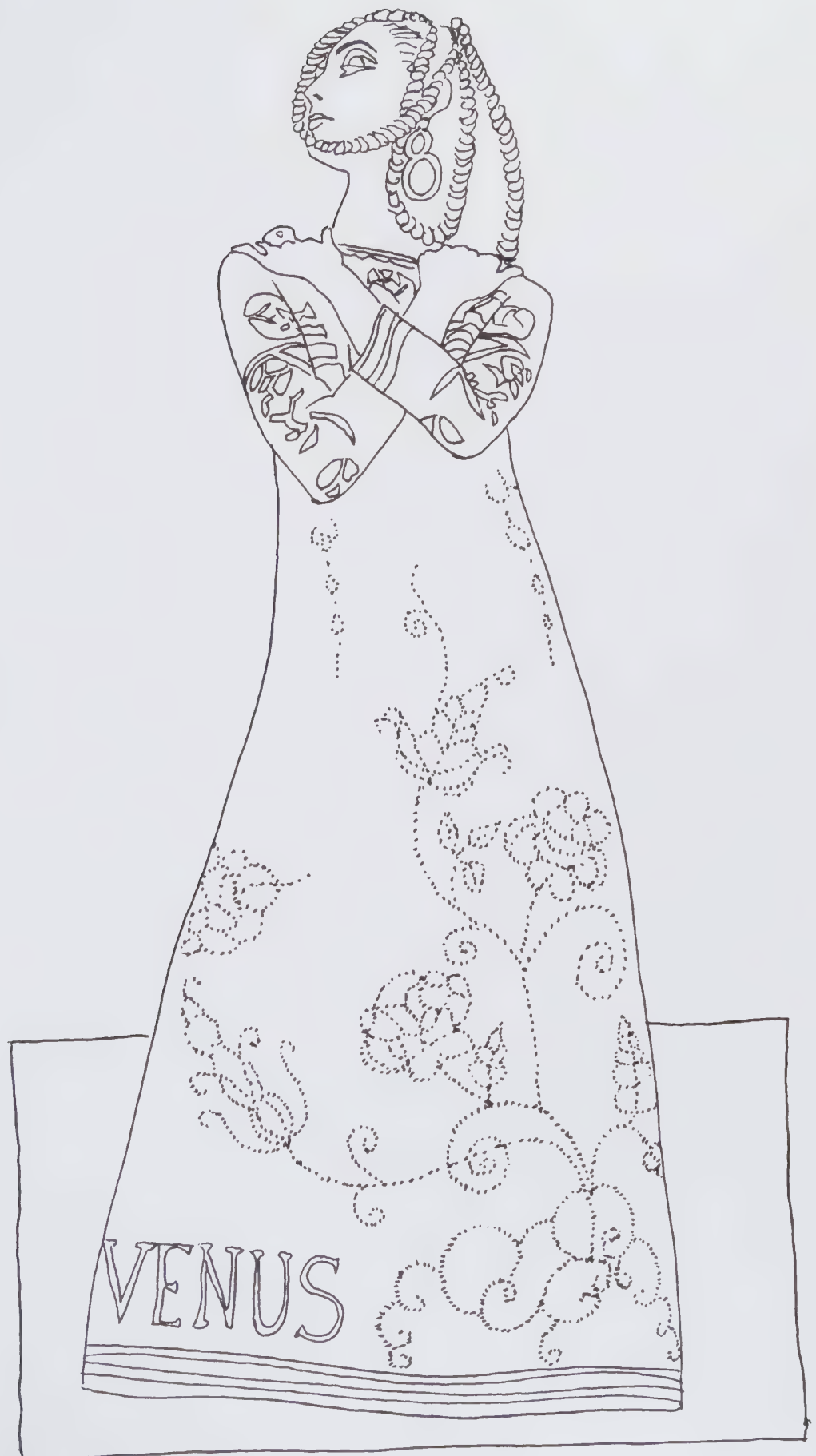


← **June 1964**

Cuff-frilled shift of pale blue voile lined with blue silk: flowers and fruit in tan and blue scattered all over. The rouleau band round the neck and sleeves, sharp dark brown. The scarf, all part of the bargain. By Hilary Huckstepp for Liberty. Location: the well-known Grenadier at Knightsbridge.

March 15 1967

BEARDSLEY AFTER A FASHION. Dramatic silk shift. Deep iris-blue on white with flowers whirling straight from Tannhauser. Mimi di N's earrings, to order Dickins & Jones. Adrien Mann's rings, Army & Navy Stores. Dress by Chloé, at Fortnum & Mason. Hair by Michael, make up by Gordon, at Leonard.





February 1967

All separate shape for a dress with navy, short sweater top, bold and curving bands of white, a slight shaped white skirt. By Avagolf. Ken Lane's red, blue, and green enamel bracelets. Wolsey's stockings, at Selfridges. Navy patent shoes slung back to a clear perspex heel, at Charles Jourdan.

→ April 15 1967

Dandy suit to be worn with long legs, in a super cotton seersucker. Bright black scattered with innumerable yellow-centered pink daisies, ditto wooden buttons. Rakish long jacket with slanting pockets and a matching pocket handkerchief. Short and marvellous cuffed shorts, at Marrian-McDonnell. Primrose Cacharel shirt, at Maxine Leighton. Pink tights by Mary Quant, at Miss Selfridge.



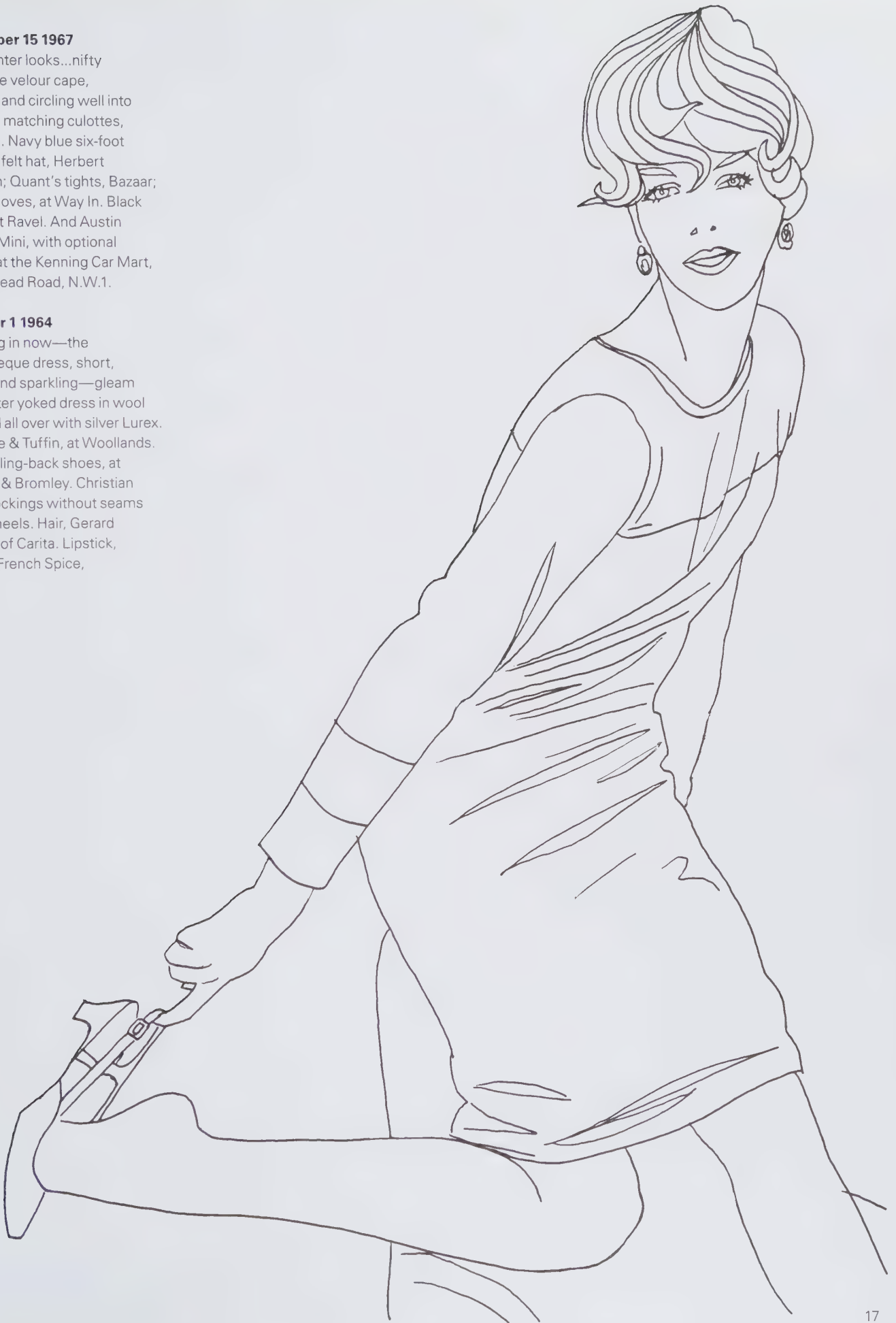


← **October 15 1967**

Racy winter looks...nifty navy blue velour cape, seamed and circling well into line over matching culottes, at Wallis. Navy blue six-foot muffler, felt hat, Herbert Johnson; Quant's tights, Bazaar; Dents gloves, at Way In. Black boots, at Ravel. And Austin de luxe Mini, with optional extras, at the Kenning Car Mart, Hampstead Road, N.W.1.

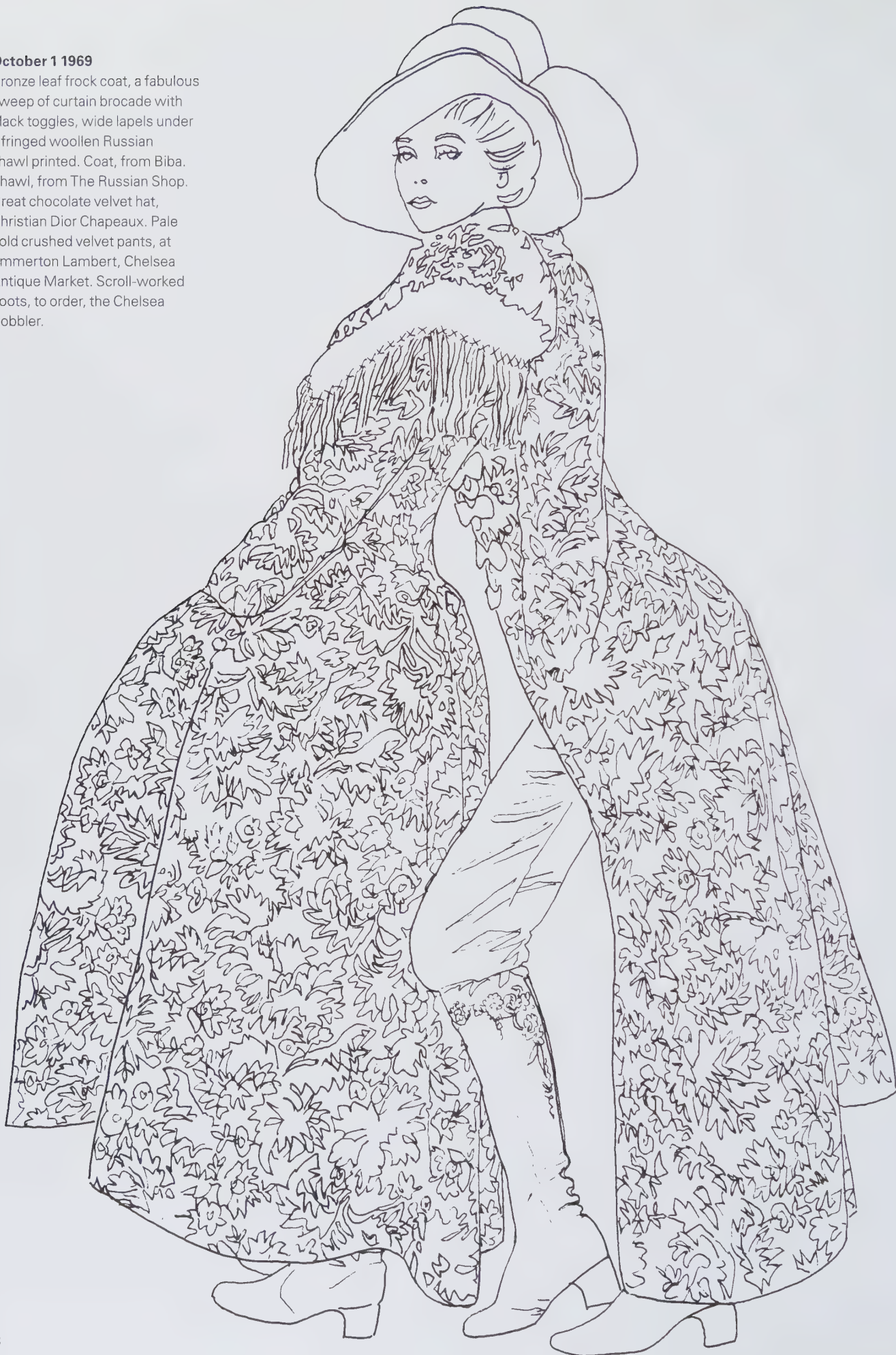
October 1 1964

Spinning in now—the discotheque dress, short, sharp, and sparkling—gleam and glitter yoked dress in wool sparked all over with silver Lurex. By Foale & Tuffin, at Woollands. Crepe sling-back shoes, at Russell & Bromley. Christian Dior stockings without seams on the heels. Hair, Gerard Austen of Carita. Lipstick, Coty's French Spice,



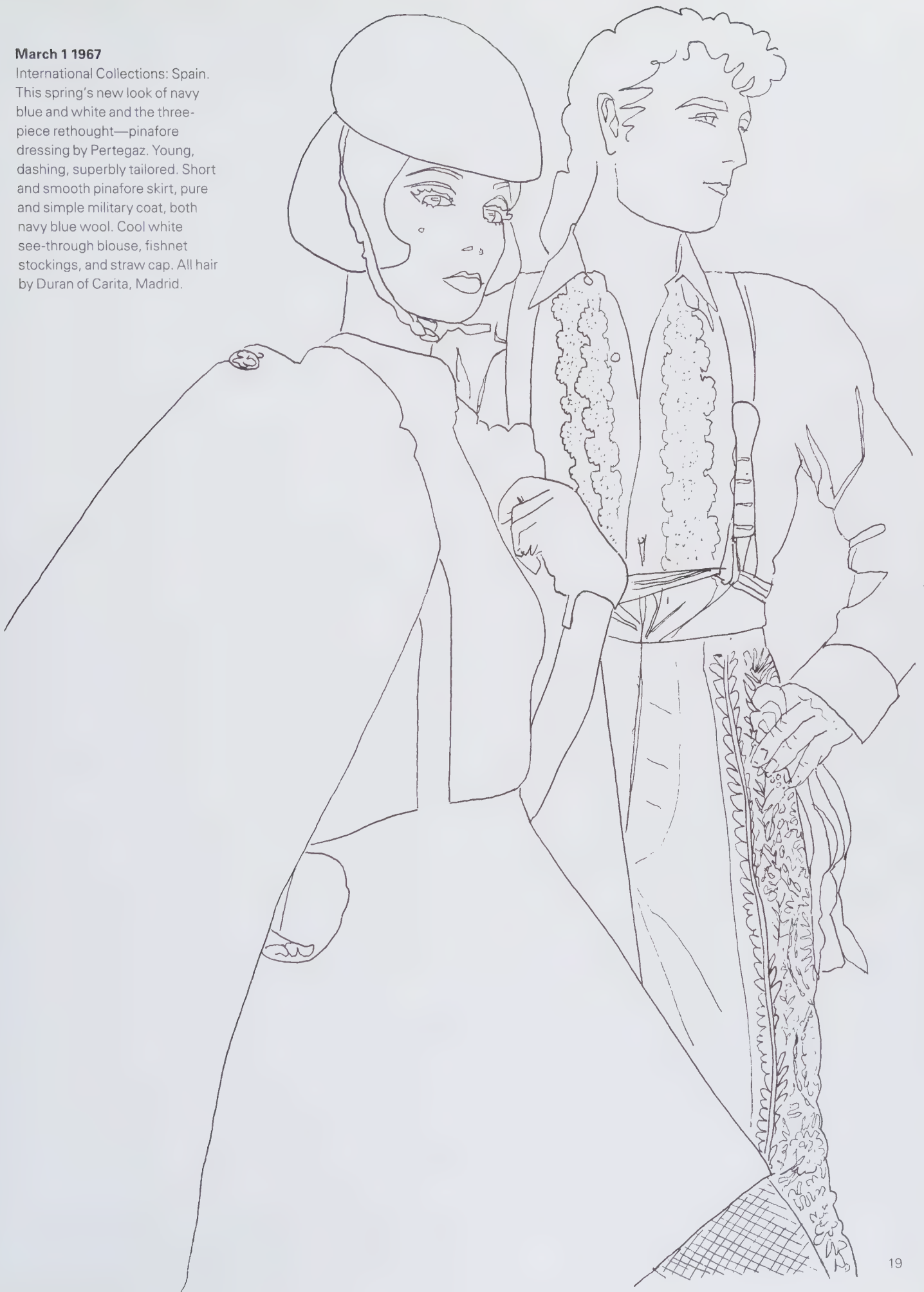
October 1 1969

Bronze leaf frock coat, a fabulous sweep of curtain brocade with black toggles, wide lapels under a fringed woollen Russian shawl printed. Coat, from Biba. Shawl, from The Russian Shop. Great chocolate velvet hat, Christian Dior Chapeaux. Pale gold crushed velvet pants, at Emmerton Lambert, Chelsea Antique Market. Scroll-worked boots, to order, the Chelsea Cobbler.



March 1 1967

International Collections: Spain.
This spring's new look of navy blue and white and the three-piece rethought—pinafore dressing by Pertegaz. Young, dashing, superbly tailored. Short and smooth pinafore skirt, pure and simple military coat, both navy blue wool. Cool white see-through blouse, fishnet stockings, and straw cap. All hair by Duran of Carita, Madrid.





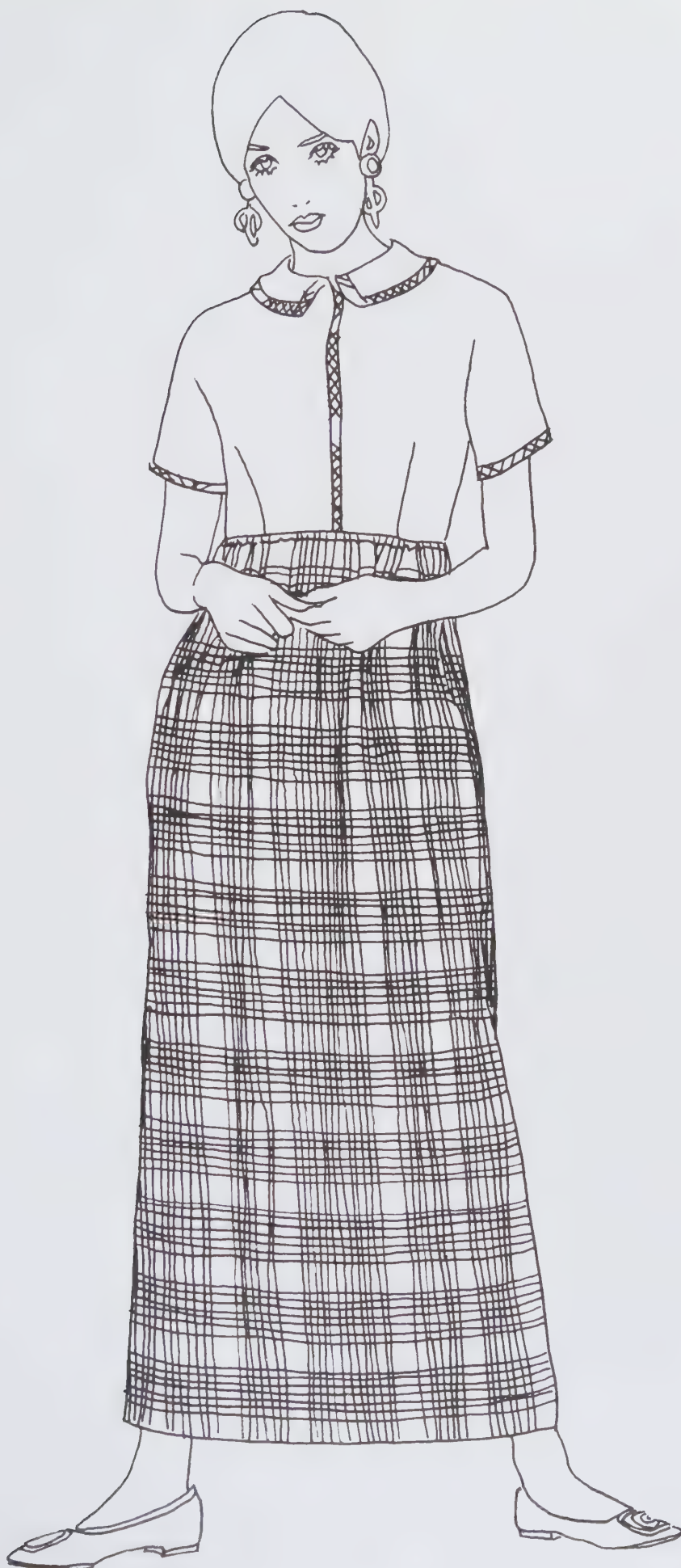
← **October 1 1963**

First of the watertights: rustic red raincoat of shiny PVC, shaped like a shirt, stitched in black.

Mary Quant, at Bazaar. Matching hat, stitched in black, by James Wedge. Rolex GMT-Master, Garrard. The natural complexion basically Sun Tonic, by itself, without powder, with Tan Tone lipstick and nail varnish. All by Helena Rubinstein.

February 1966

New shine to Irish entertaining. Young and feminine looks—long and light yellow dress with white top, raised waist, ankle length, checked skirt. Donald Davies, from Mary Davies, London. White shoes, with black geometrics from Charles Jourdan. Black and white earrings, by Adrien Mann, from Fenwick. Hair by Gillian of Andre Bernard.



May 1967

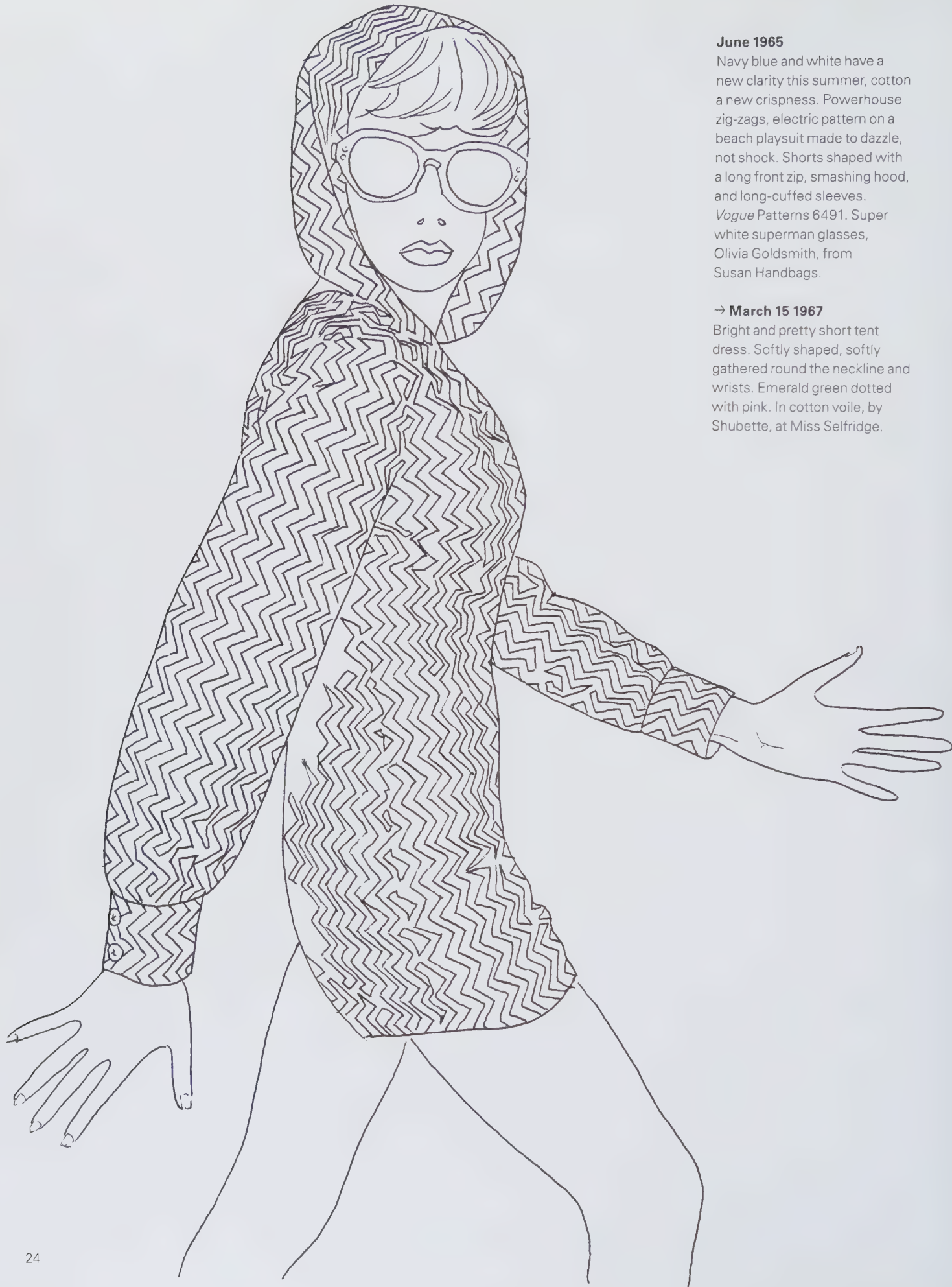
Billowing milkmaid dress, fresh-as-a-daisy orange and pink green-stemmed flowers on ploughed-field brown woven cotton. Delicious puffed short sleeves, tiny straight but not laced bodice, and then voluminous gathers all the way round. High vamped, curvy heeled, flower-printed shoes to match. Dress, shoes, at Biba, Kensington Church Street and Brighton.

→→ June 1969

NEW NIGHTDRESSING. LIGHT, WHITE, AND LACY. Blossoming cotton lace negligée, partially covering slightly suspended nightdress. Both with a scalloped edge. By Sinclair, from Liberty.







June 1965

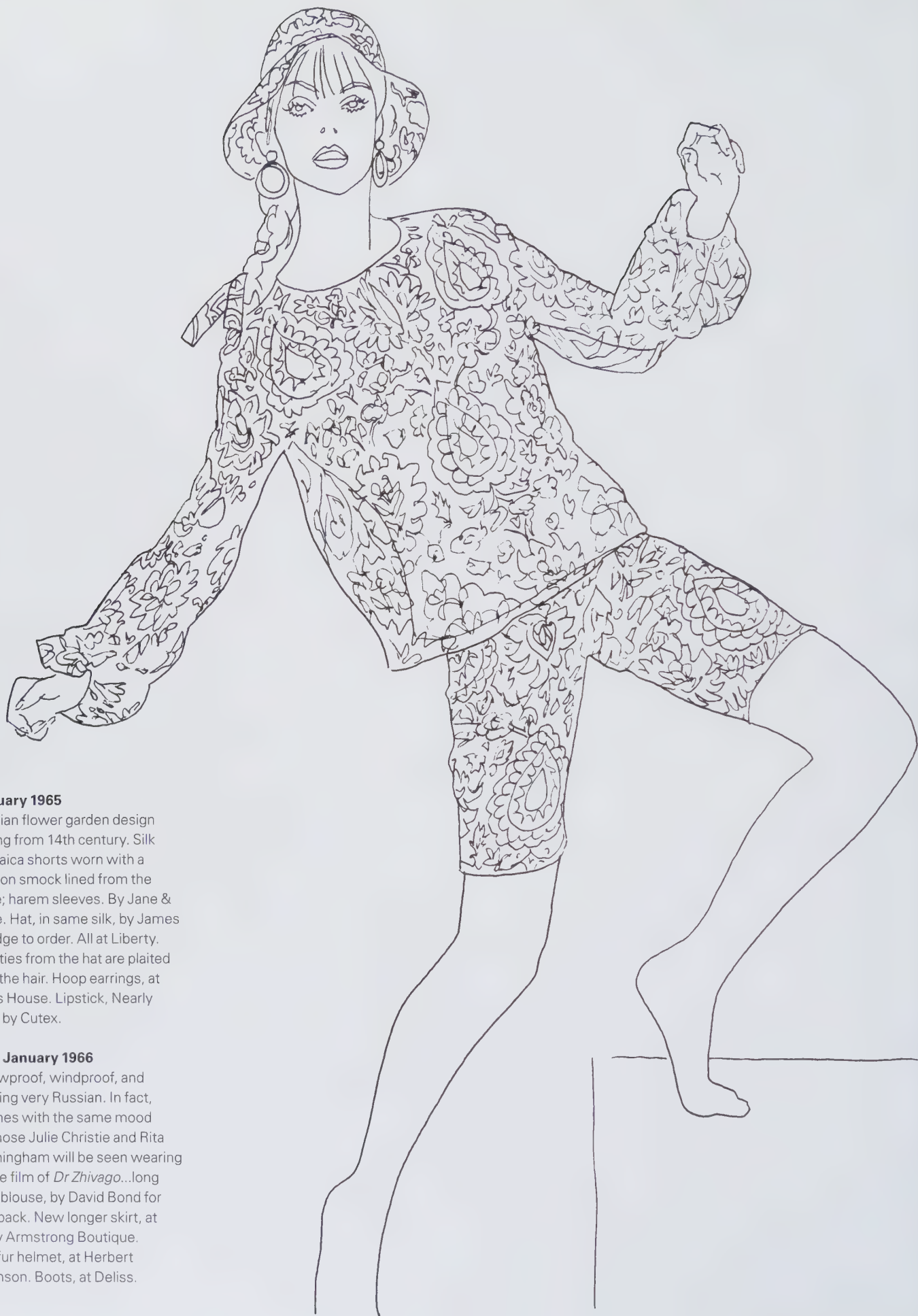
Navy blue and white have a new clarity this summer, cotton a new crispness. Powerhouse zig-zags, electric pattern on a beach playsuit made to dazzle, not shock. Shorts shaped with a long front zip, smashing hood, and long-cuffed sleeves.

Vogue Patterns 6491. Super white superman glasses, Olivia Goldsmith, from Susan Handbags.

→ March 15 1967

Bright and pretty short tent dress. Softly shaped, softly gathered round the neckline and wrists. Emerald green dotted with pink. In cotton voile, by Shubette, at Miss Selfridge.





January 1965

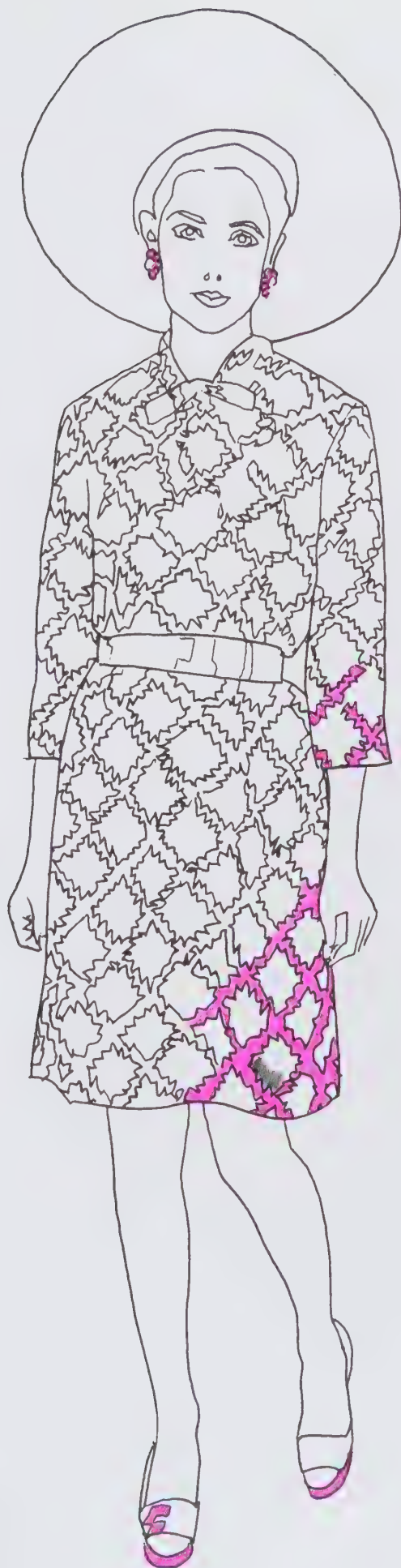
Persian flower garden design dating from 14th century. Silk Jamaica shorts worn with a chiffon smock lined from the yoke; harem sleeves. By Jane & Jane. Hat, in same silk, by James Wedge to order. All at Liberty. The ties from the hat are plaited into the hair. Hoop earrings, at Paris House. Lipstick, Nearly Pink by Cutex.

→→ January 1966

Snowproof, windproof, and looking very Russian. In fact, clothes with the same mood as those Julie Christie and Rita Tushingham will be seen wearing in the film of *Dr Zhivago*...long overblouse, by David Bond for Outback. New longer skirt, at Tony Armstrong Boutique. Big fur helmet, at Herbert Johnson. Boots, at Deliss.







← **October 15 1967**

YOUNG IDEA'S GREEN BELT GIRL. Capacious cape, circle of pretty squares of bracken brown and beige tweed, shaped into an easy hood, double stitched, and face framing. Look, no hands. At Biba.

June 1967

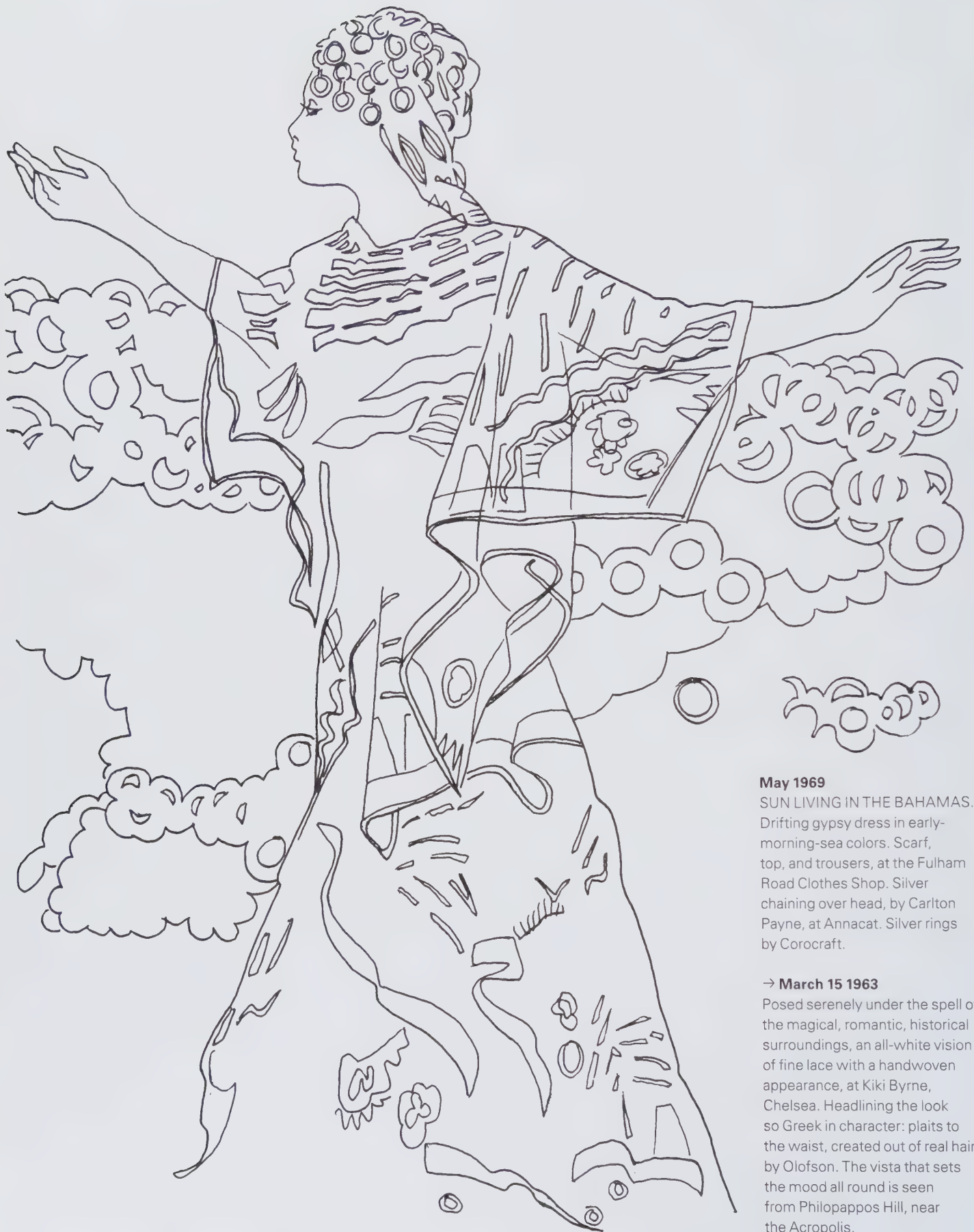
SUBTLE SILKY DRESSES: TWEED PRINTS. Lean black silk dress, trellised with light white ropes and tied with a pussy bow. By Julian Rose, at Marshall & Snelgrove. (We added the black patent belt.) Black straw hat, at Christian Dior London. Kir's kid gloves. Vivier's black patent platform sandals, Rayne, Bond Street.

March 1 1966

YOUNG IDEA strides ahead. *This page:* Wasp stripe dress, thin black line; John Bates for Jean Varon, 17 Woodstock Street, London; Wallis, all branches. Shoes from Palisades. *Opposite:* Skinny coat-dress, stripy too; Veronica Marsh, 1 Palace Gate, London. Shoes by Luini, from Russell & Bromley.





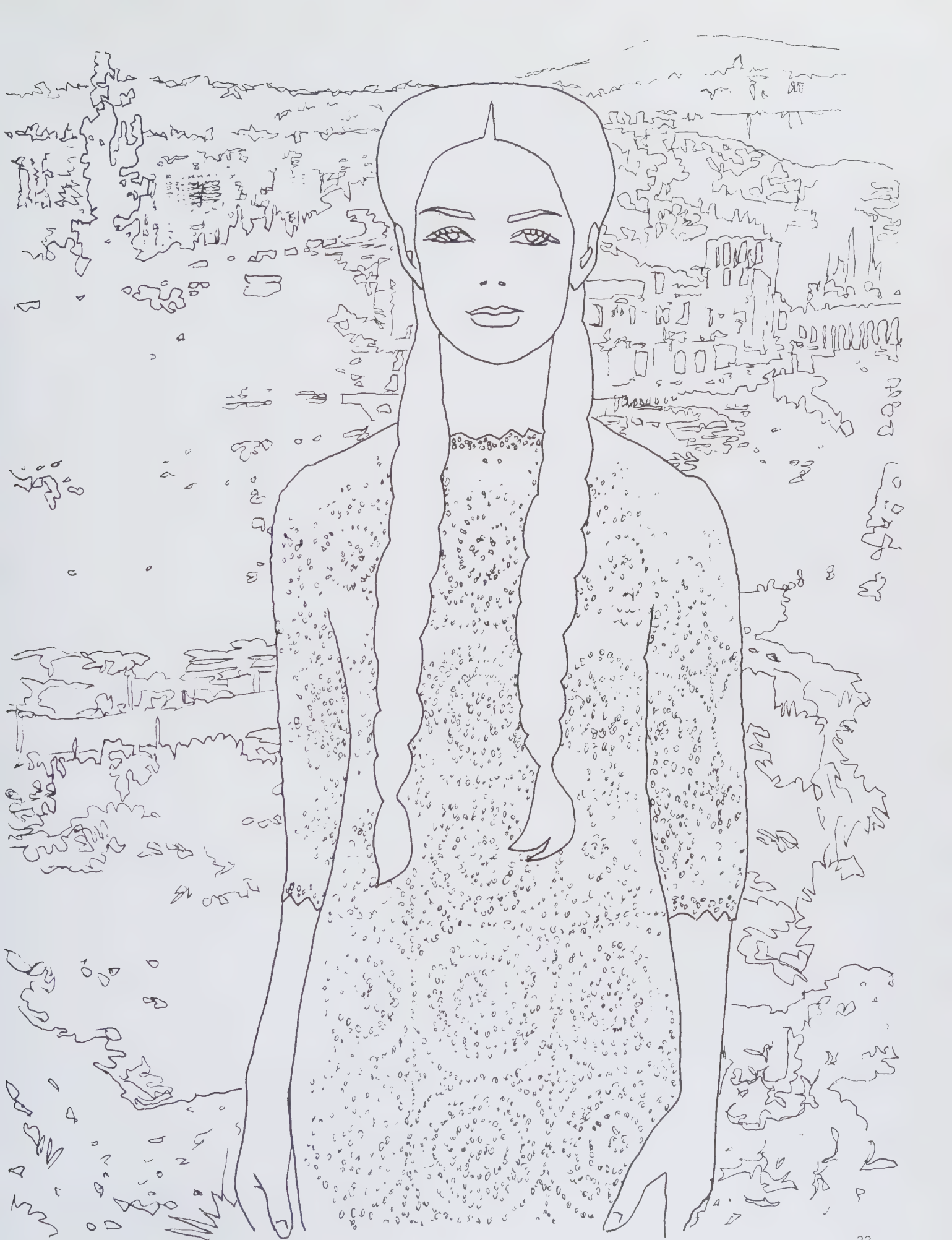


May 1969

SUN LIVING IN THE BAHAMAS. Drifting gypsy dress in early-morning-sea colors. Scarf, top, and trousers, at the Fulham Road Clothes Shop. Silver chaining over head, by Carlton Payne, at Annacat. Silver rings by Corocraft.

→ **March 15 1963**

Posed serenely under the spell of the magical, romantic, historical surroundings, an all-white vision of fine lace with a handwoven appearance, at Kiki Byrne, Chelsea. Headlining the look so Greek in character: plaits to the waist, created out of real hair by Olofson. The vista that sets the mood all round is seen from Philopappos Hill, near the Acropolis.





← **October 15 1962**

Velvet trim with white, tweed hat; black velvet suit scarfed and bound with grosgrain, worn with a man's tucked evening shirt. Suit by Marcus, at Dickins & Jones. Shirt, at Simpson. Checked hat, with a patent leather rose stuck through it, by Peter Shepherd, at Woollands. For theater, dinners: remove hat, button up the suit. The rosy lipstick, Tangee's Pink Mist.

March 15 1964

The rain it raineth every day. *Vogue* found the very best raincoats, the ones that look as though they're streaming before they even leave home. White raincoat fastened with gilt snaps, Weathergay, Harvey Nichols Little Shop. Aviator's cap, at the James Wedge Boutique, Vidal Sassoon. Boots, the Bally Boutique.

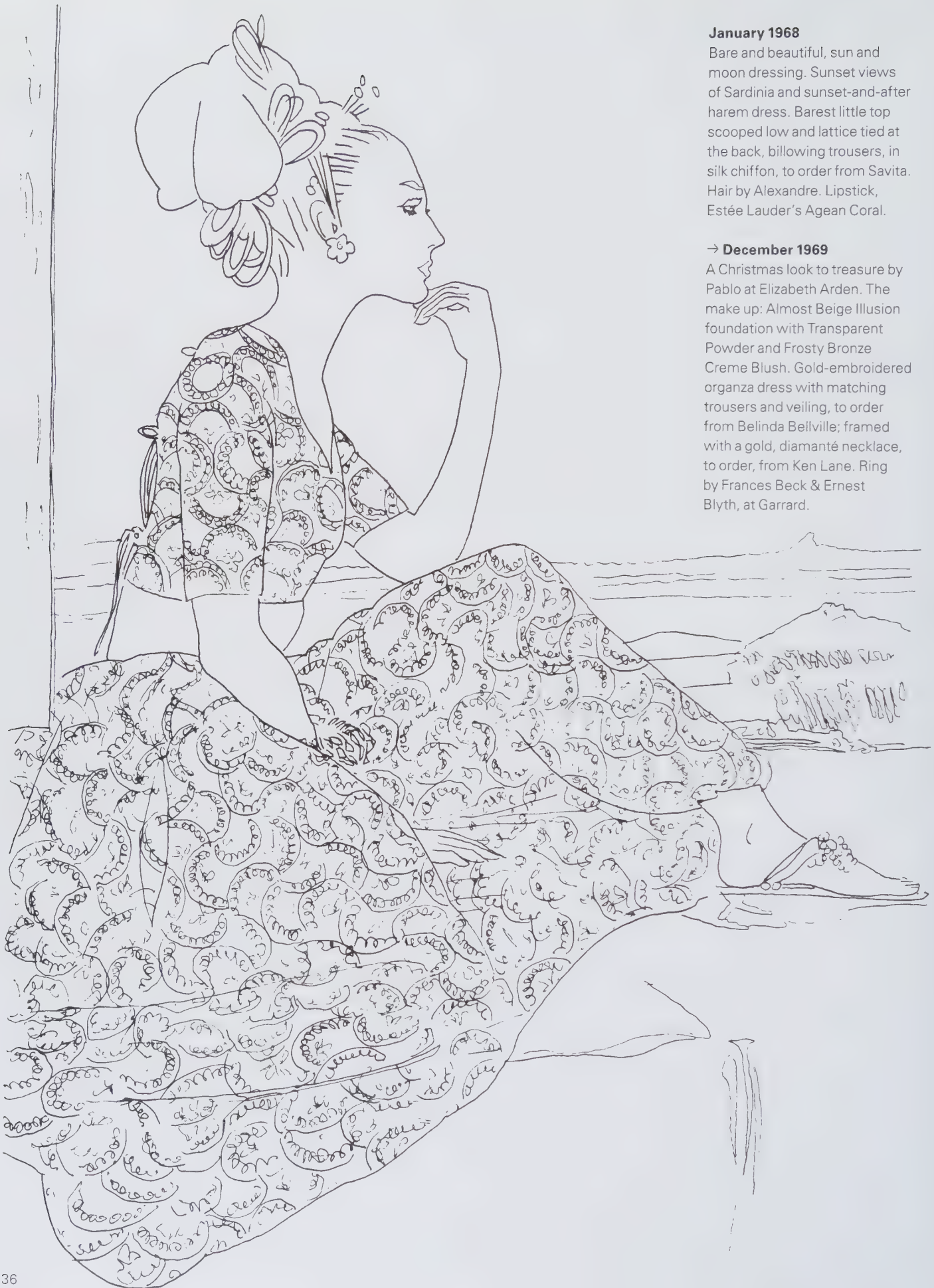


January 1968

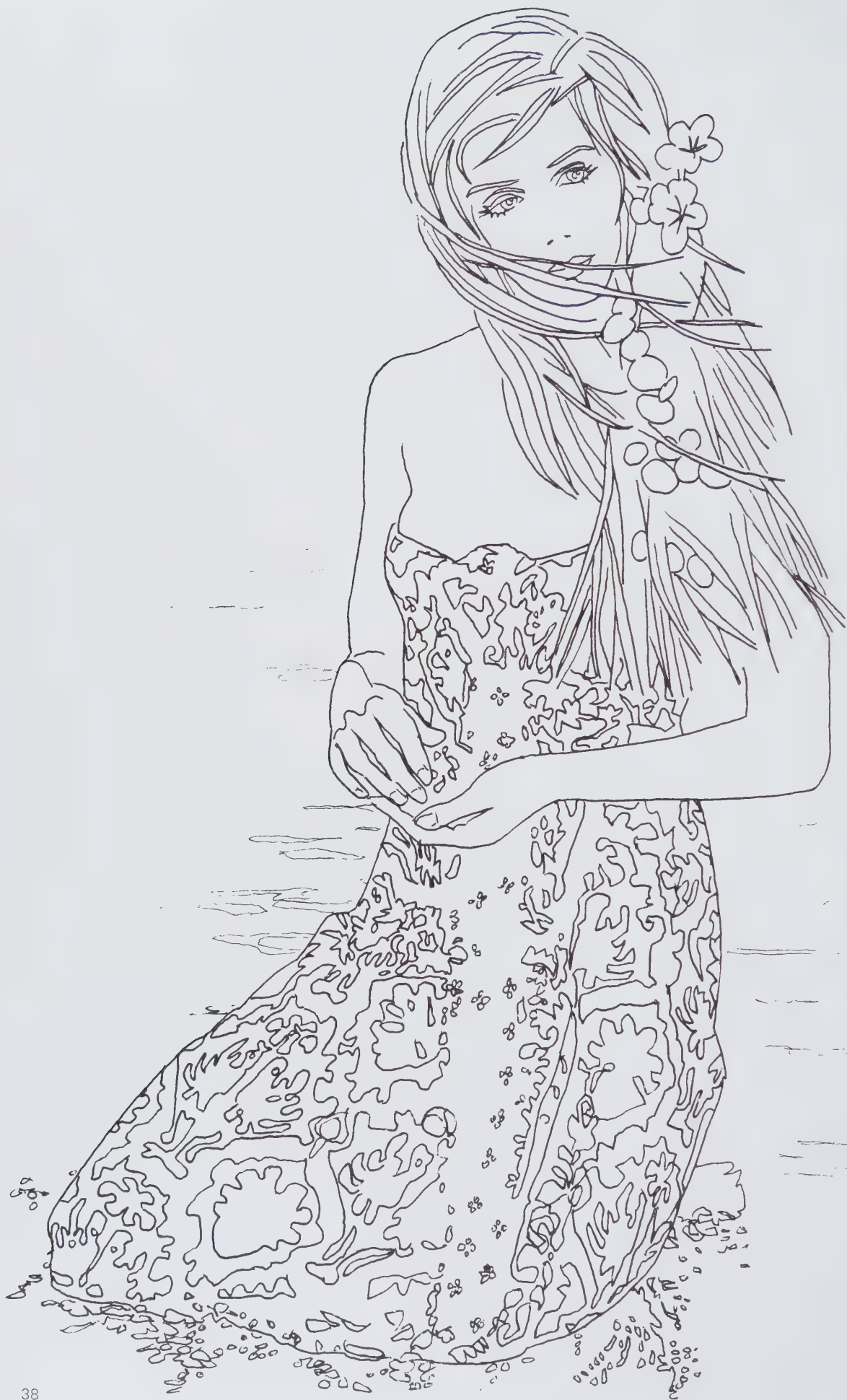
Bare and beautiful, sun and moon dressing. Sunset views of Sardinia and sunset-and-after harem dress. Barest little top scooped low and lattice tied at the back, billowing trousers, in silk chiffon, to order from Savita. Hair by Alexandre. Lipstick, Estée Lauder's Agean Coral.

→ December 1969

A Christmas look to treasure by Pablo at Elizabeth Arden. The make up: Almost Beige Illusion foundation with Transparent Powder and Frosty Bronze Creme Blush. Gold-embroidered organza dress with matching trousers and veiling, to order from Belinda Bellville; framed with a gold, diamanté necklace, to order, from Ken Lane. Ring by Frances Beck & Ernest Blyth, at Garrard.





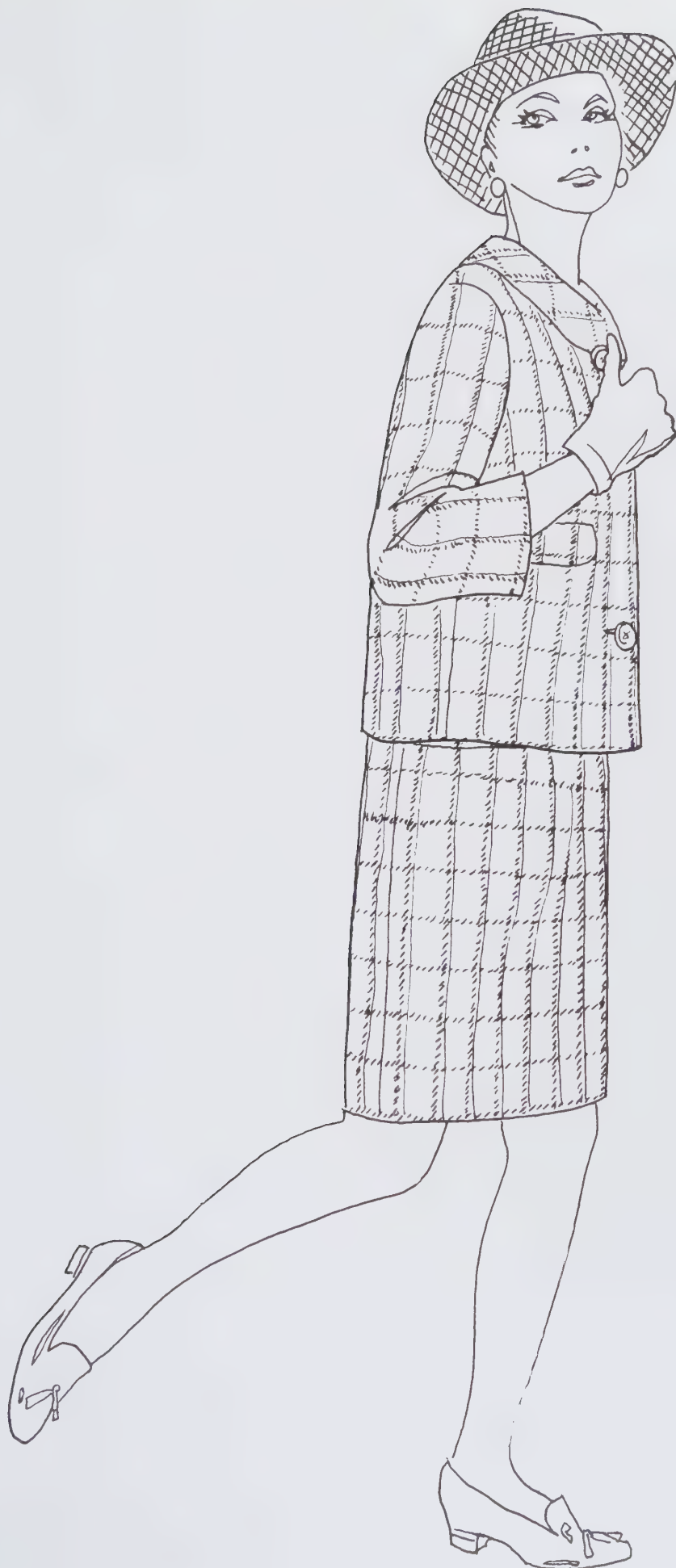


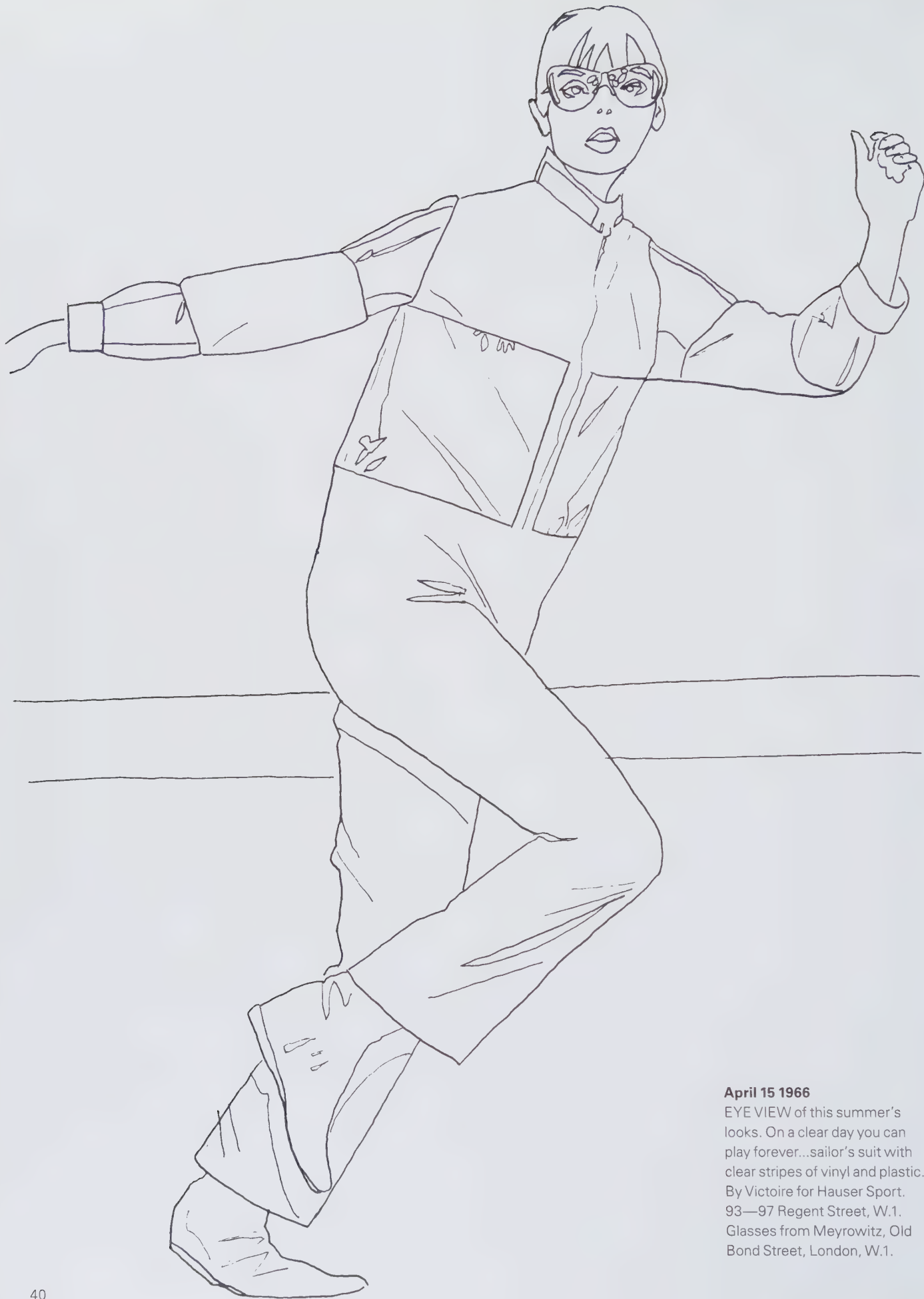
← July 1966

New cotton catch for beachcombers. Clear brilliant prints from the Pacific, bare, simple desert island dressing. Vivid Batik cotton sarong from Java. Wrapped round and round, in coconut brown and sand white, at Liberty's Oriental Shop. Castaway hair, blonde Dynel entwined with flowers, by Leonard.

March 1 1967

Checked to match. Sleeveless dress and straightforward jacket in smooth checked tweed, all pale pink, palest stone on clear blue horizon. By Dorville, at Liberty. Stone blonde straw panama, by Vendôme, at Fenwick. Bonnie Doon's stretching crepe stockings, at Bazaar. Kir's suede gloves, at Dickins & Jones.





April 15 1966

EYE VIEW of this summer's looks. On a clear day you can play forever...sailor's suit with clear stripes of vinyl and plastic. By Victoire for Hauser Sport. 93—97 Regent Street, W.1. Glasses from Meyrowitz, Old Bond Street, London, W.1.



September 15 1962

Les SNOBS! They choose their clothes with a wisdom beyond their years: good, well-made clothes that frilly blouses have been bypassed to buy! The black suede trench coat, double-breasted. The V-neck black leather coat, both by the Howard Manufacturing Co. The sweater, by John Laing. All clothes from 21 Shop, Woollands.



February 1963

HOW TO STRETCH THE FASHION POUND. It's done—like all conjuring tricks—by creating an illusion; the illusion being knits that look like a million dollars. In fact the prices... wouldn't entirely wreck the shakiest bank account. Camel-colored sweater-dress and cardigan with gilt buttons. Hogg of Howick, at Liberty.

→ March 15 1965

ADD CLOTHES AND STIR. Strappy sandals, spiced with stones: light and airy new shapes right in step with the pale and pretty new way of dressing. Both sandals, Russell & Bromley. Printed cotton voile jumpsuit; floating and fragile, very, very feminine. The print blurred, tawny and beautiful, spiced with blue and green. By Frank Usher, Woollands.





← **January 1968**

YOUNG IDEAS LOOK AHEAD.

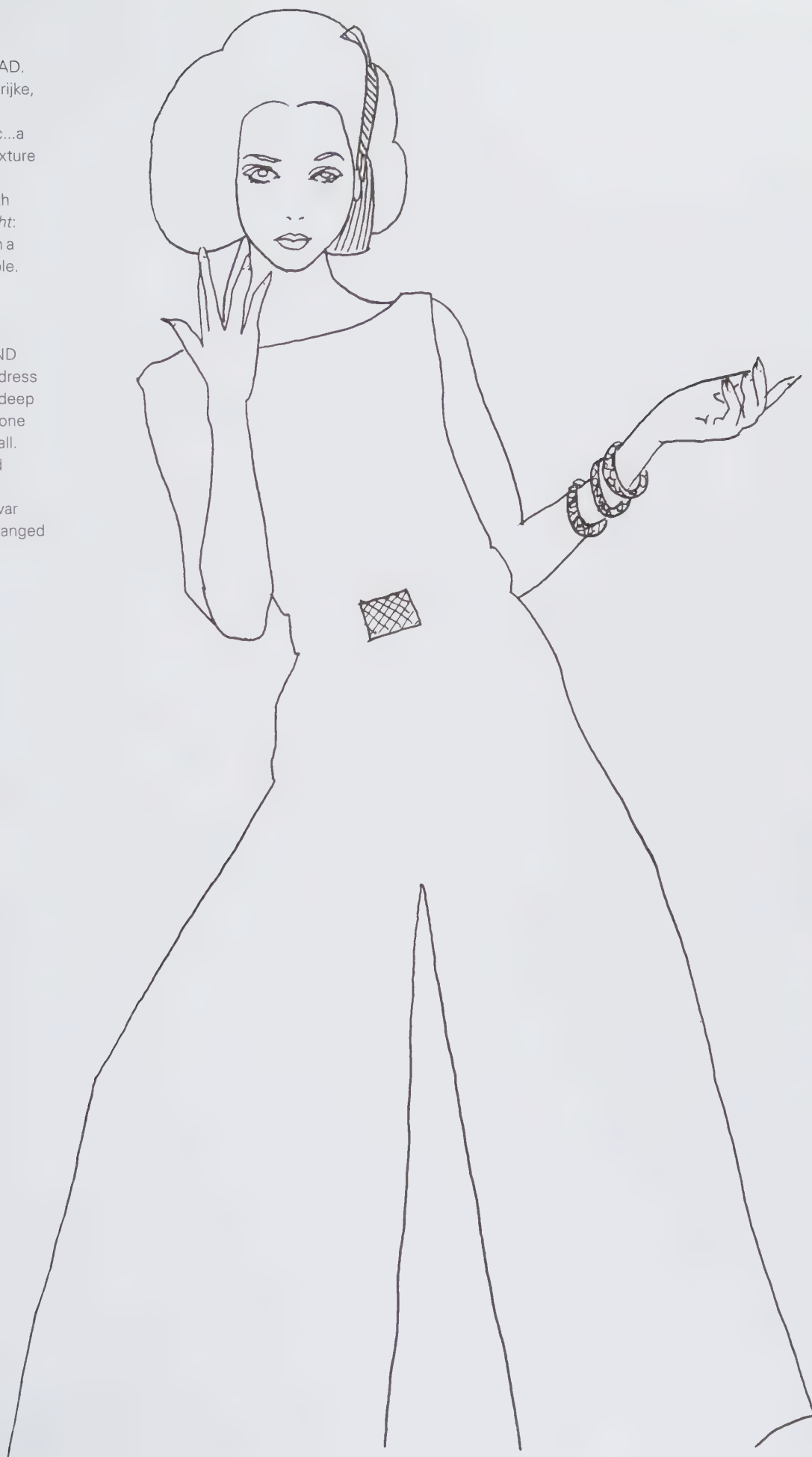
The Fool are four: Josje, Marijke, Simon, and Barry, and the designs they make fantastic...a magician's impression of texture and color. *Left:* Sun velvet coat. *Center:* long dress with a waistcoat of brocade. *Right:* Sunset red velvet coat, with a cape. All by The Fool at Apple. Blue shoes, at Elliotts.

February 1967

PLAYING THE BLUES... AND

NIGHT. Dark crepe culotte dress with curving camisole top, deep U back, and brilliant rhinestone buckled belt. By Susan Small.

J.W.Benson's sapphire and diamond bracelets. Silvery glittery mules, at Magli. Tovar Tresses' blue Dynel hair arranged by Harold Leighton.





← **October 15 1967**

Simple shepherd's smock, in bright old-fashioned marmalade Harris tweed, the collar faced with checks. Wear it as an extra short coat, or over checked trousers. By Gina Fratini. Smoky apricot Shetland sweater, from Scott Adie, and ribbed knee-socks, by Adler, over pale rust tights, by Pex, at John Lewis. Ginger laced shoes, at Ravel.

September 1 1965

NEW COVER STORY FROM ALL OVER. Great new cover-ups—wrapped poncho; tent coat, high new flare. Poncho panther coat by Barocco, wrapped over tweed. The total look: marvellously covered up with the tweed dress hooded, tight sleeved, and matched by the hat.



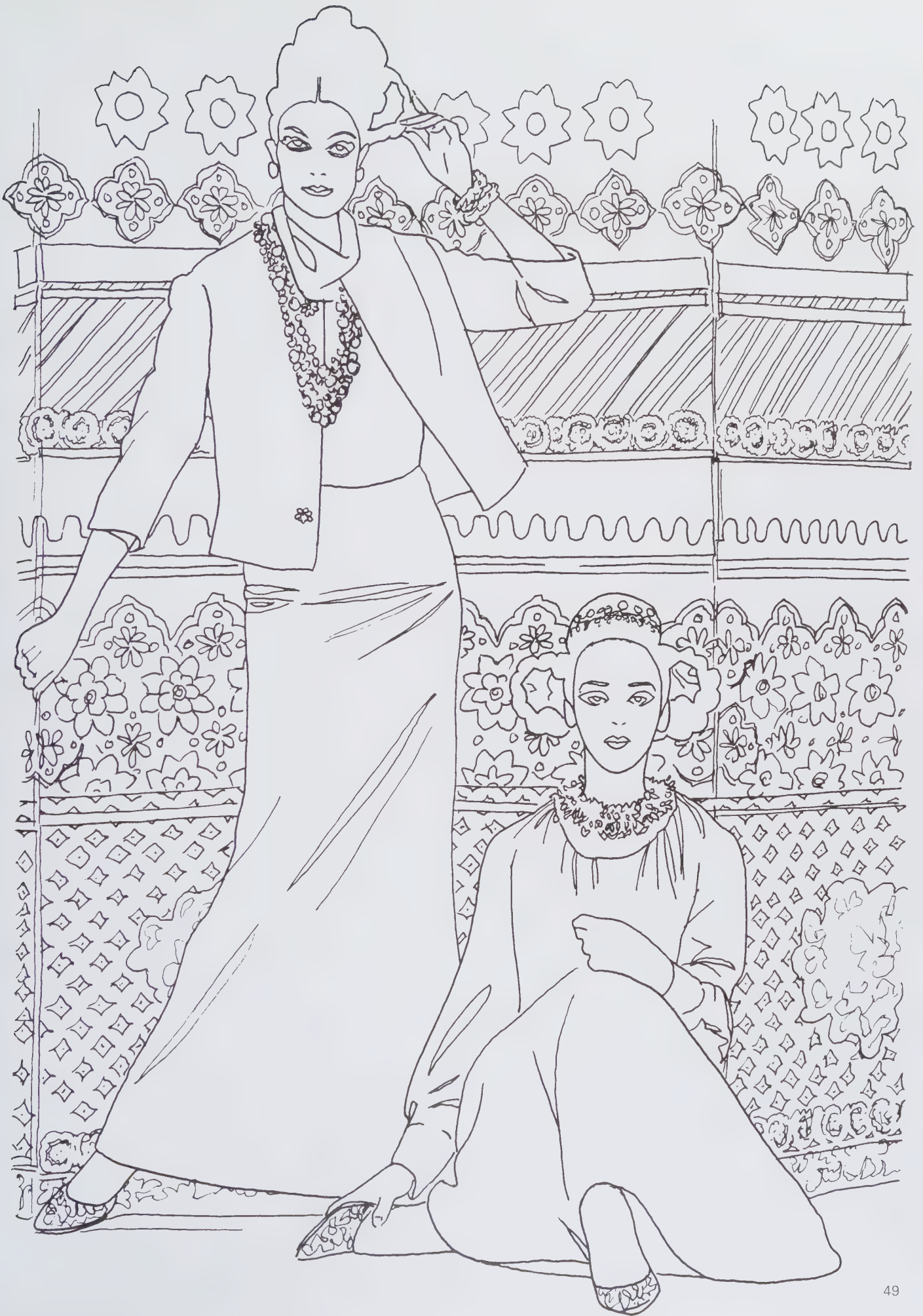


November 1964

Nowadays if you can't think of a thing to say your clothes can speak for you. ZING frillup KONK Clap. Fifty decibels of satin cork-screw curls zinging through the air, and tiers of satin-bordered chiffon frolicking against each other. Both by Nettie Vogues. Konking satin-covered bracelet, Adrien Mann, Fenwick. Clipping black crepe sandals, Russell & Bromley.

→ October 1 1965

Pale new sparkle, simple shapes very dressed up. *Left:* Gold Lurex crepe dress. White tweed cardigan with gold and diamond buttons. All at John Cavanagh Boutique. Lame mules by Taj, Savita. *Right:* chiffon blouse, tweed skirt, at Carole Austen, 44 Sloane Street. Golden necklaces; embroidered velvet cap, all at Savita. Gold paillette mules, by Hetty Bradley. Lipstick for both, Lancaster's Rose Jacinthe.



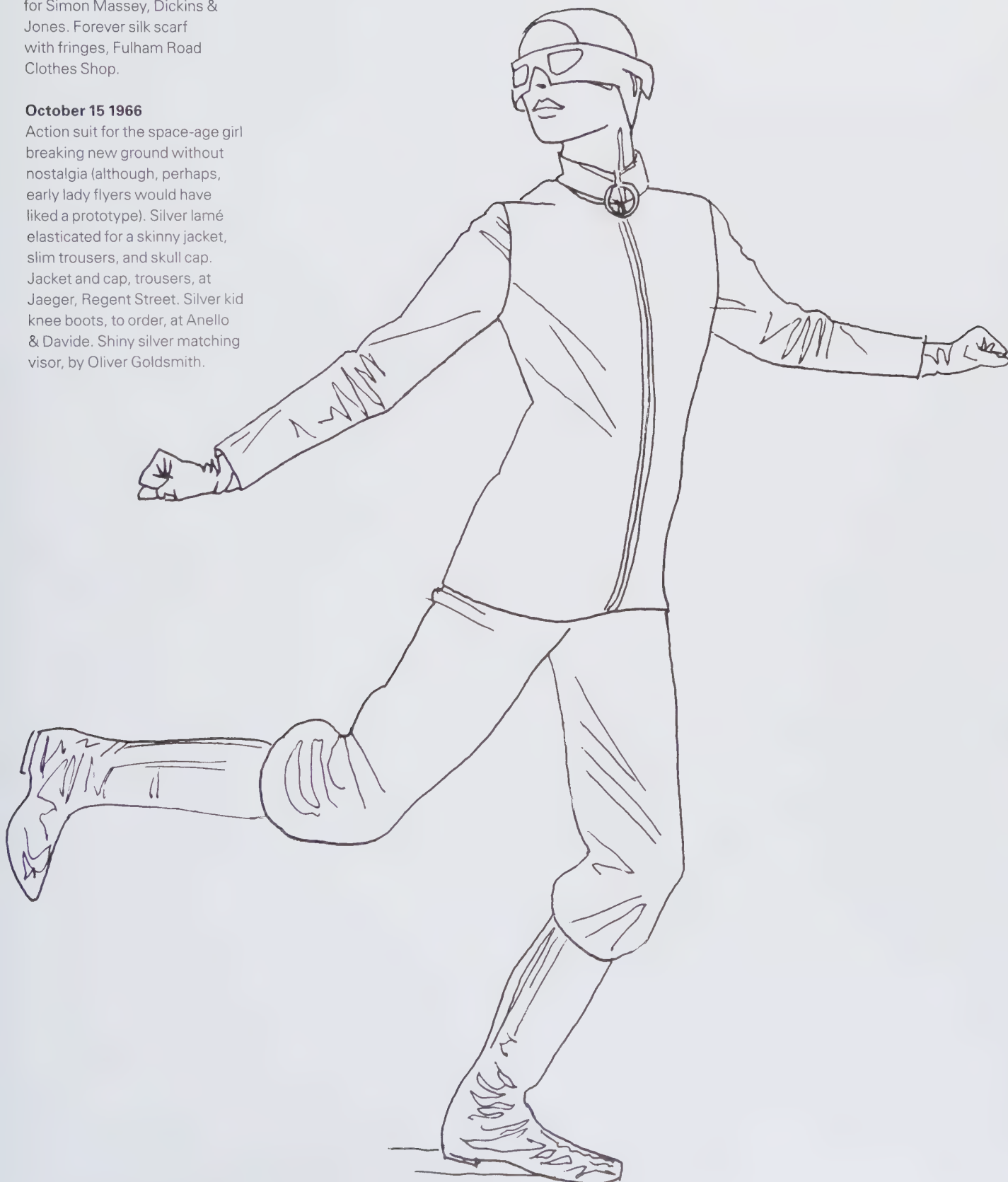


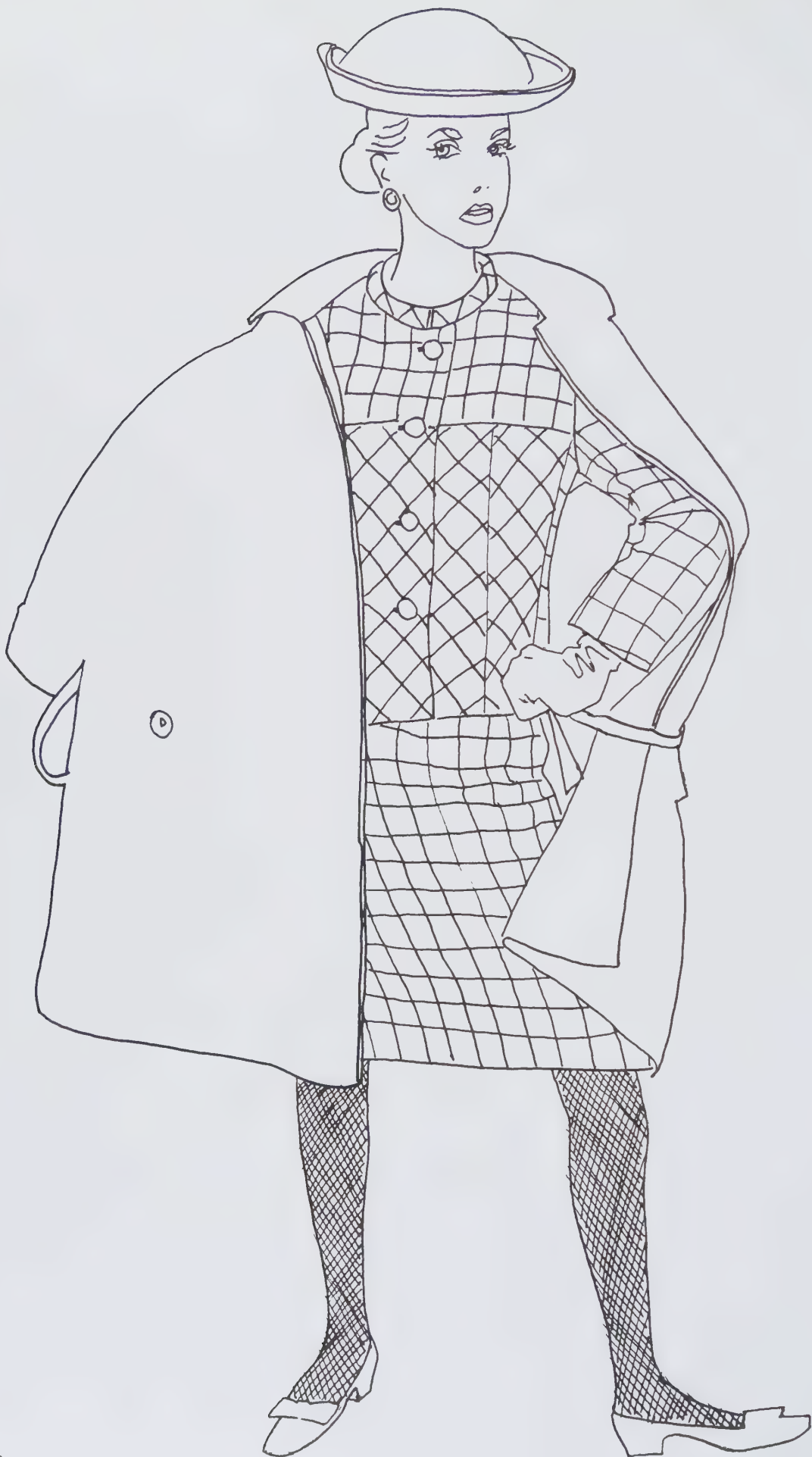
← **February 1969**

Falls of fringes, white shining jersey, showers from the tight bodice and sleeves, slippery Tricel jersey dress in one with trousers. By Janice Wainwright for Simon Massey, Dickins & Jones. Forever silk scarf with fringes, Fulham Road Clothes Shop.

October 15 1966

Action suit for the space-age girl breaking new ground without nostalgia (although, perhaps, early lady flyers would have liked a prototype). Silver lamé elasticated for a skinny jacket, slim trousers, and skull cap. Jacket and cap, trousers, at Jaeger, Regent Street. Silver kid knee boots, to order, at Anello & Davide. Shiny silver matching visor, by Oliver Goldsmith.





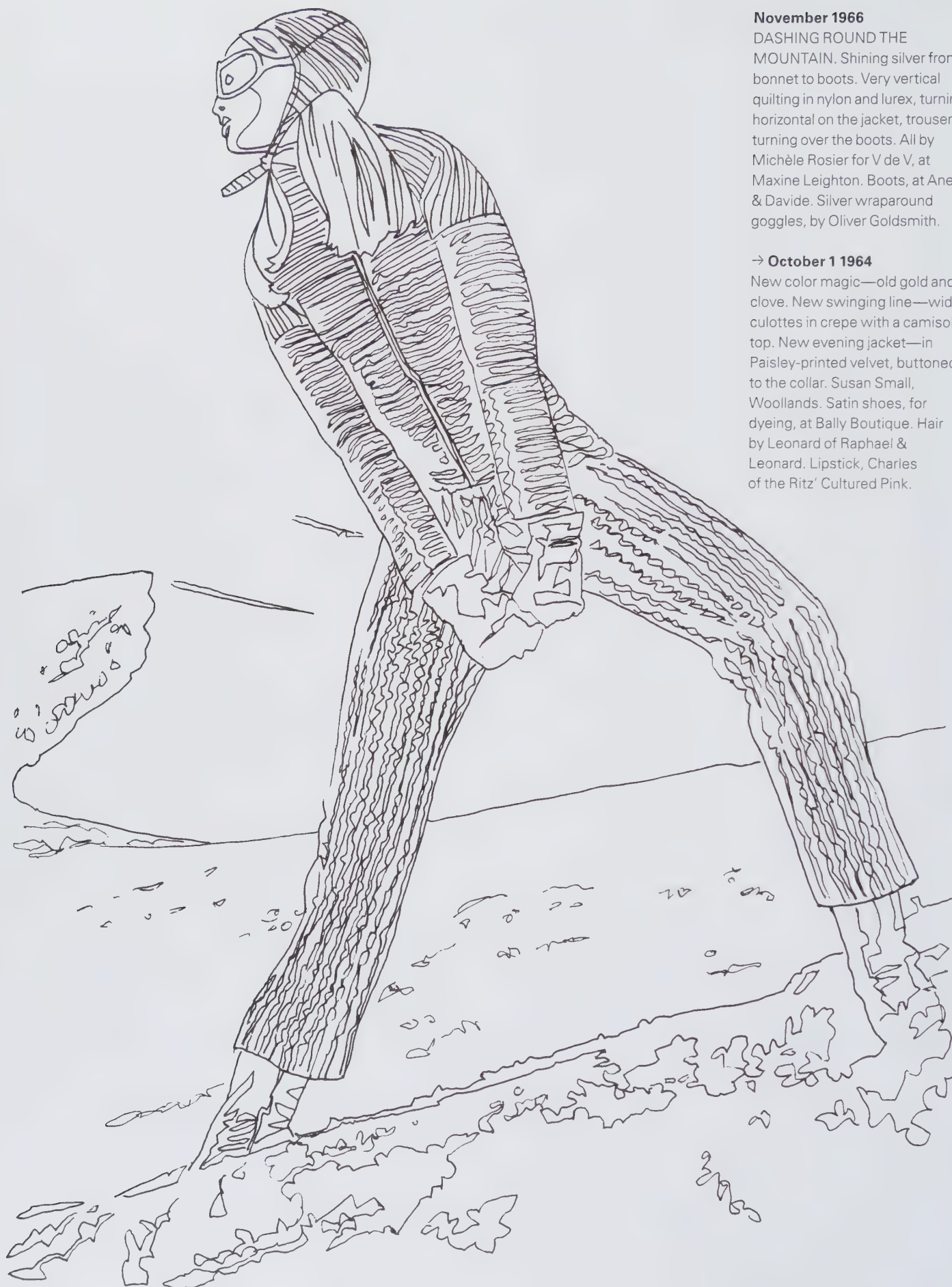
← **February 1967**

Sailor navy, with white too.
Criss-crossing checks angled
round the middle on a little wool
suit. Plain color reversing on
a flying tent coat. By Harry B.
Popper, Harrods. Otto Lucas
white felt hat, at Fortnum &
Mason. Wolsey's white fishnet
stockings, at Selfridges. Flat
bowed navy shoes, Miss Rayne,
at Rayne, Old Bond Street.

February 1963

THE GREAT WHITE WAY. The
something blue...is a pale blue
sash: the something new is the
dress itself—newer now in its
power for flattery, newer in the
simple way it takes the limelight
For a country or garden wedding,
this broderie anglaise shirt-
dress, and the fresh organdie
headsquare, both by Muriel
Martin, Liberty





November 1966

DASHING ROUND THE MOUNTAIN. Shining silver from bonnet to boots. Very vertical quilting in nylon and lurex, turning horizontal on the jacket, trousers turning over the boots. All by Michèle Rosier for V de V, at Maxine Leighton. Boots, at Anello & Davide. Silver wraparound goggles, by Oliver Goldsmith.

→ **October 1 1964**

New color magic—old gold and clove. New swinging line—wide culottes in crepe with a camisole top. New evening jacket—in Paisley-printed velvet, buttoned to the collar. Susan Small, Woollands. Satin shoes, for dyeing, at Bally Boutique. Hair by Leonard of Raphael & Leonard. Lipstick, Charles of the Ritz' Cultured Pink.







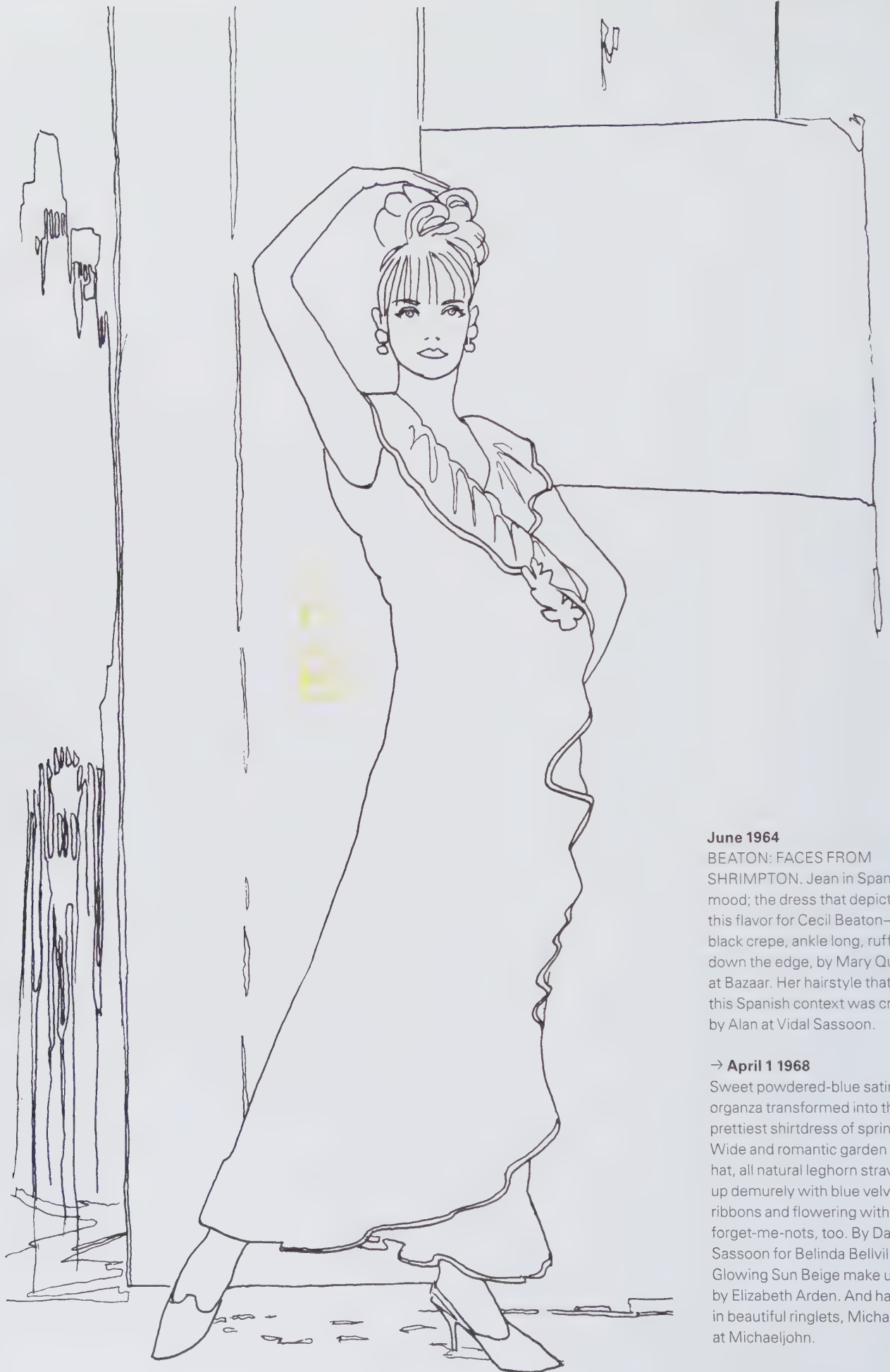
← ← **January 1967**

FASHION PURE AND SIMPLE.

Very simple country plot—
fashion naturals cut with ease
and dash, made in warm practical
fabrics, grass-root colors. Very
natural country cover story,
saffron-yellow hooded felt
coat bound with suede. Bonnie
Cashin, small, medium, large,
Liberty. Stockings, Adler.
Ghillies, Rayne, Old Bond Street.

October 1 1967

Tiny slip of yellow velvet, long,
full sleeves gathered at the cuffs.
By John Bates at Jean Varon,
Harvey Nichols. Finest spun gold
glitter stockings, by Mary Quant,
D.H.Evans. Yellow velvet shoes,
to order, at Anello & Davide. Gold
and pearl locket and rings, from a
selection at The Golden Past.



June 1964

BEATON: FACES FROM SHRIMPTON. Jean in Spanish mood; the dress that depicted this flavor for Cecil Beaton—black crepe, ankle long, ruffled down the edge, by Mary Quant, at Bazaar. Her hairstyle that fits this Spanish context was created by Alan at Vidal Sassoon.

→ April 1 1968

Sweet powdered-blue satin organza transformed into the prettiest shirtdress of spring. Wide and romantic garden party hat, all natural leghorn straw tied up demurely with blue velvet ribbons and flowering with forget-me-nots, too. By David Sassoon for Belinda Bellville. Glowing Sun Beige make up by Elizabeth Arden. And hair in beautiful ringlets, Michael at Michaeljohn.



A black and white line drawing of a woman with short, curly hair and bangs, wearing a long, sleeveless, button-down cardigan. She is standing with her hands on her hips, looking directly at the viewer. The cardigan has a wide collar and large, decorative buttons on the front. The drawing is simple and stylized, with clean lines and no shading.

Sept 1 1969

The two authors also have appeared previously in *Cricket's* pages, as producers of a column and as the ultimate test for knowing words. Two poets lived in the town of San Mateo, California. The other was and came from their vicinity by a bygone day, by train, by car, and by plane. Words by The Crane, Susan and I, by Ruth, and by Alice & Francesco.

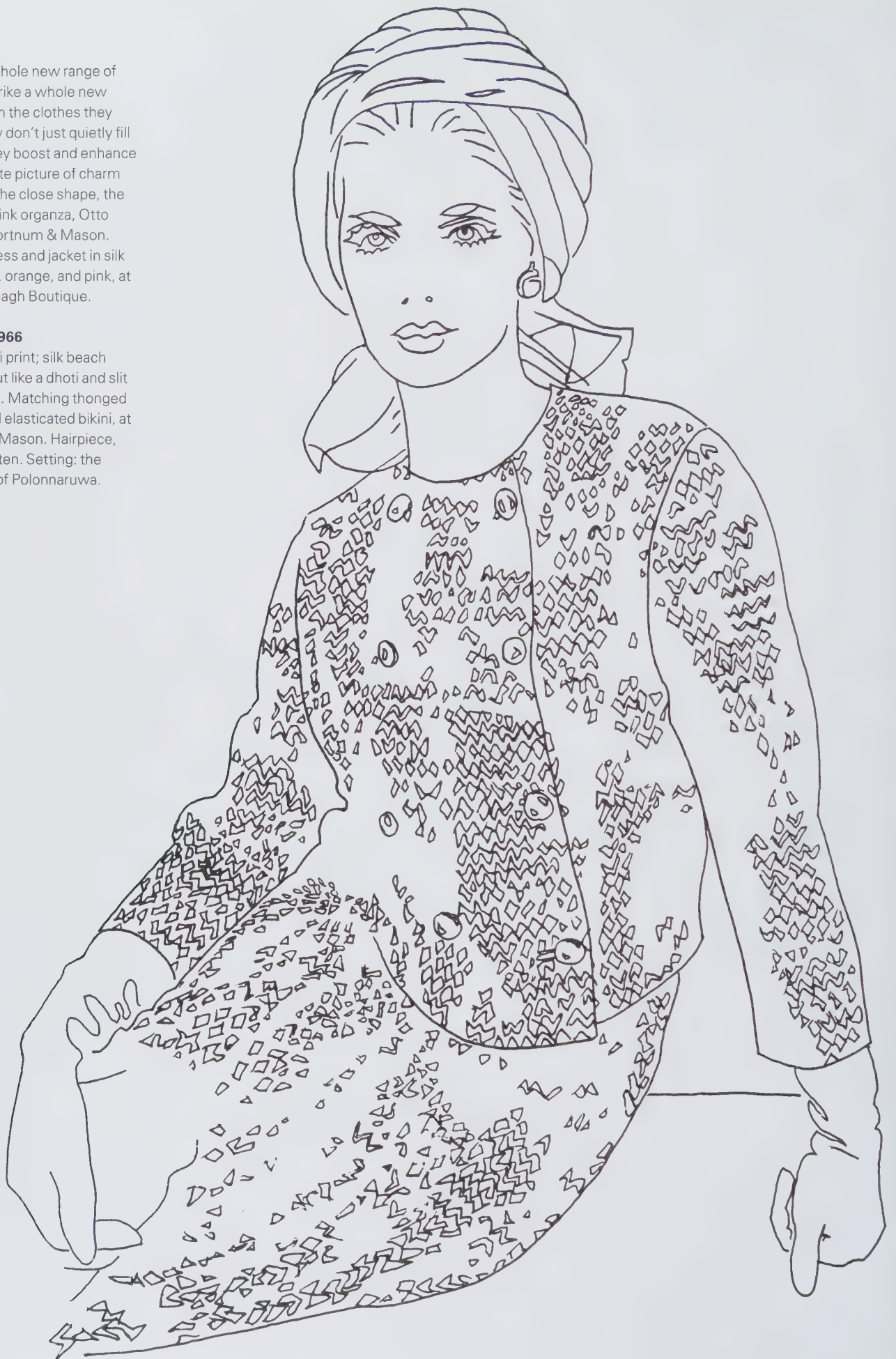


June 1964

There's a whole new range of hats that strike a whole new rapport with the clothes they head—they don't just quietly fill in a gap, they boost and enhance the complete picture of charm and dash. The close shape, the turban. In pink organza, Otto Lucas, at Fortnum & Mason. Bloused dress and jacket in silk shaded red, orange, and pink, at John Cavanagh Boutique.

→→ May 1966

Flying Pucci print; silk beach cover up, cut like a dhoti and slit to the waist. Matching thonged sandals and elasticated bikini, at Fortnum & Mason. Hairpiece, Gerard Austen. Setting: the ruined city of Polonnaruwa.





May 1967

Beautiful Ban-Lon seraglio separates, fine striped and plain. Long, lean, peppermint, pink, and lemon coat, brightly bordered with sequinned flowers, vents slashed high at the sides. Skinny striped vest top. And pretty plain lemon pajama trousers. By Ken Scott, at Fortnum & Mason. Giant earstuds, by Felicity Bosanquet for Adrien Mann. Hair by Ramon of Mark Ramon.

→ October 1 1962

White calf patterned with black giraffe spots for a sleeveless sweater. By Maggie Shepherd at Woollands. Center-parted shining hair by Raphael & Leonard. Translucent maquillage by Coty: Instant Beauty Satin Pearl. Rose Amaranth lipstick. Single-stone diamond rings, Jaeger-leCoultre watch, diamond necklace here worn as a bracelet, all by Kutchinsky. Jet ring at Paris House.



VOGUE





← **April 1 1968**

WAVES OF COLOR. Drop paint onto water, stir with a spoon and arrive at the random swirls and splashes of the new fabrics. Buy these stormy waves...and whip them into *Vogue* Patterns shirty shapes. In Liberty silk gauze. Shiny red Corfam belt, Paris House. Swirls of hair by Paul at Harold Leighton of Dorothy Gray. Lipstick, Coty's Rose Matazz.

March 1 1965

Knitwear international. Instant couture—jersey by Givenchy. Great name, great style, great debut...Givenchy jersey originals reproduced stitch for stitch for the first time in this country. Porcelain-blue dress, soft and fair, honeycomb textured. Turtle neckline wide in front, narrower at the back, by Givenchy. Jersey by Kilkeny, available at Harrods. Shoes, blonde leather cutouts, Charles Jourdan.



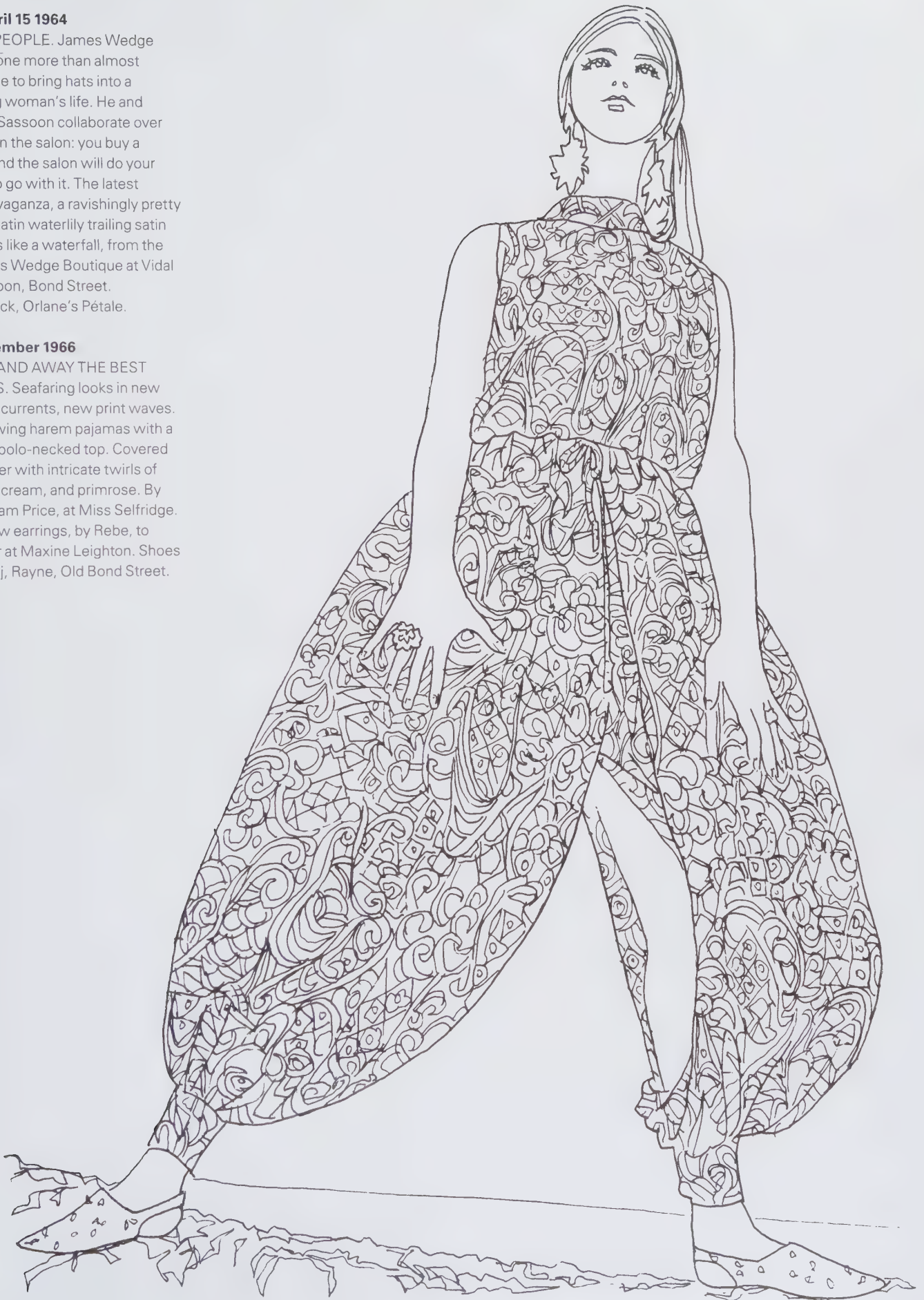


← **April 15 1964**

TOP PEOPLE. James Wedge has done more than almost anyone to bring hats into a young woman's life. He and Vidal Sassoon collaborate over a hat in the salon: you buy a hat, and the salon will do your hair to go with it. The latest extravaganza, a ravishingly pretty pink satin waterlily trailing satin petals like a waterfall, from the James Wedge Boutique at Vidal Sassoon, Bond Street. Lipstick, Orlane's Pétale.

November 1966

FAR AND AWAY THE BEST BUYS. Seafaring looks in new color currents, new print waves. Billowing harem pajamas with a neat polo-necked top. Covered all over with intricate twirls of pink, cream, and primrose. By Graham Price, at Miss Selfridge. Yellow earrings, by Rebe, to order at Maxine Leighton. Shoes by Taj, Rayne, Old Bond Street.





← **October 15 1968**

A tremendous investment, caught in white brocade, with vastly gathered sleeves, tall cuffs buttoned-up four times, a strict Mao collar, and detachable sash to tie in a butterfly bow, from Turnbull & Asser. Belt from Deliss. Gold cross and chain, from The Purple Shop, Chelsea Antique Market. White crepe trousers, by Ossie Clark, from Quorum. Hair by Michael at Michaeljohn.

September 1 1968

VALENTINO'S CHINA FIGURES. Photographed in Signora Agnese Bruguier's Palazzo Borghese apartment. Stately evening dress, Delft flowers and foliage, birds and butterflies, translated into heavy silk by Taroni. Porcelain make up by Gil of Max Factor. Hair by Alba & Francesca. Jewellery by Giovanna de Drago, among the wide selection at Debenham & Freebody.





← **October 1 1965**

Watch: supple metallic fabrics, new supple cloqués, gloves again. Lightening new gold and silver iced with white.

Long evening coat of gold and silver lurex cloqué, collar and cuffs white fur. Smooth dress in cream corded silk. By John Bates at Jean Varon; coat, dress, Woollands; Darlings of Edinburgh. Diamante earrings by Christian Dior.

February 1969

Crisp new coat with the softest pattern—a big, blurry, beautiful watercolor plaid, sea-blue, chrome yellow on pure cream wool. By Mansfield, at Harrods. Creamy velvet hat, from Malyard. Sweater, by Munrospun, Town & Country Clothes. Cream leather gauntlets, by Kir. Cream mossy crepe tights, by Mary Quant. Little white shiny Living Skin boots, from Elliotts.





← **January 1968**

SUCCESS ISLAND SARDINIA.

Sun fashion success in Costa Esmeraldan setting: Marisa Berenson in Ken Scott's gypsy dress of yellow poppies on flame red. Ban-Lon jersey. Full and springing from a narrow waistband, long at the back, shorter in front, from Fortnum & Mason. Gold bracelets from Fior. Hair by Alexandre. Lipstick, Payot's Rosiris.

July 1968

She spells magic with the way she sounds. She spells magic with the way she looks—like a melting statue...Julie Driscoll is a London girl, oh yes...usually wears old clothes, satin, velvet, and lace. Here she wears satin designed by Ossie Clark, and printed in brown by Celia Birtwell for Quorum. White slingback shoes, at Ravel.



October 15 1966

**EVENING DRESSING: A
MATTER OF CHOICE.** Variations
on the silver theme. The long,
silver, and white, ballooning
and brocaded pajama dress.
At Christian Dior. Earrings by
Ken Lane. All hair by Michael
at Leonard.

→→ **September 15 1964**

British achievements, 1964,
start with a leading British
export—Jean Shrimpton in
scarf top and above ankle
matching skirt in pure wool
Liberty print. By Thocolette,
Liberty. Earrings, K.J.L., John
Cavanagh Boutique. Lipstick,
Cutex' Nearly Pink. Hair by
Leonard at Raphael & Leonard.





January 1967

THE GREAT FLOWER PLOT.

Bright blues and scarlet, sunflower yellow and orange, rich leafy green, all defined in black, on an empire evening dress. By Colin Glascoe. Adrien Mann's blue ring, at Dickins & Jones. Felicity Bosanquet's larkspur flowered earrings, at Marrian McDonnell. Hair by Susan at André Bernard.

→→ May 1969

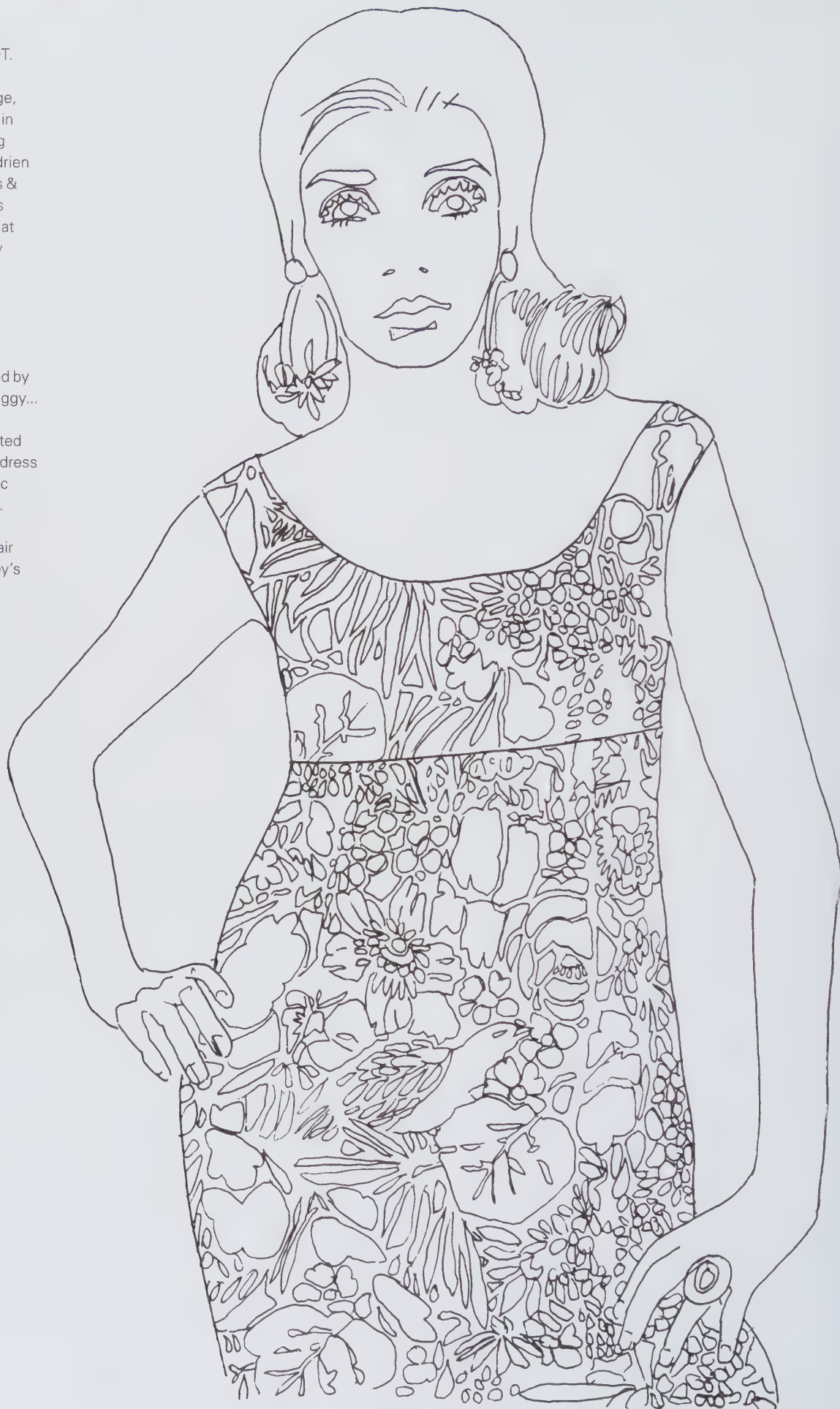
FRESH WOODS AND

PASTURES NEW.

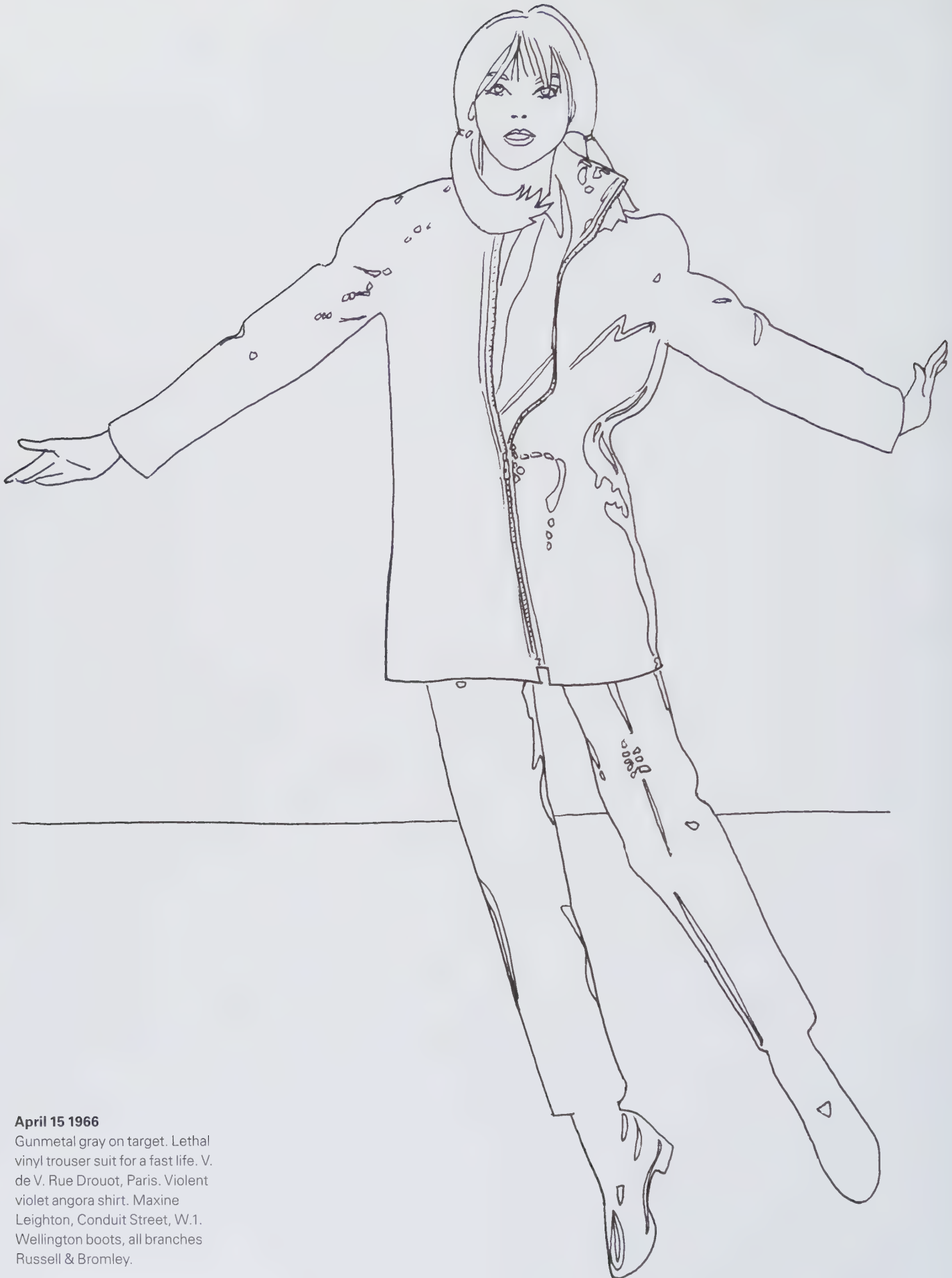
The first landscape to wear, designed by Bernard Nevill, worn by Twiggy... over the hills and far away...

Bernard Nevill country, printed on silks for Liberty. Culotte dress with sash, trimmed in ric-rac and white fringe, long scarf.

John Bates at Jean Varon, Chanelle, Knightsbridge. Hair by Leonard. Lipstick, Yardley's Suki Pearl Red.

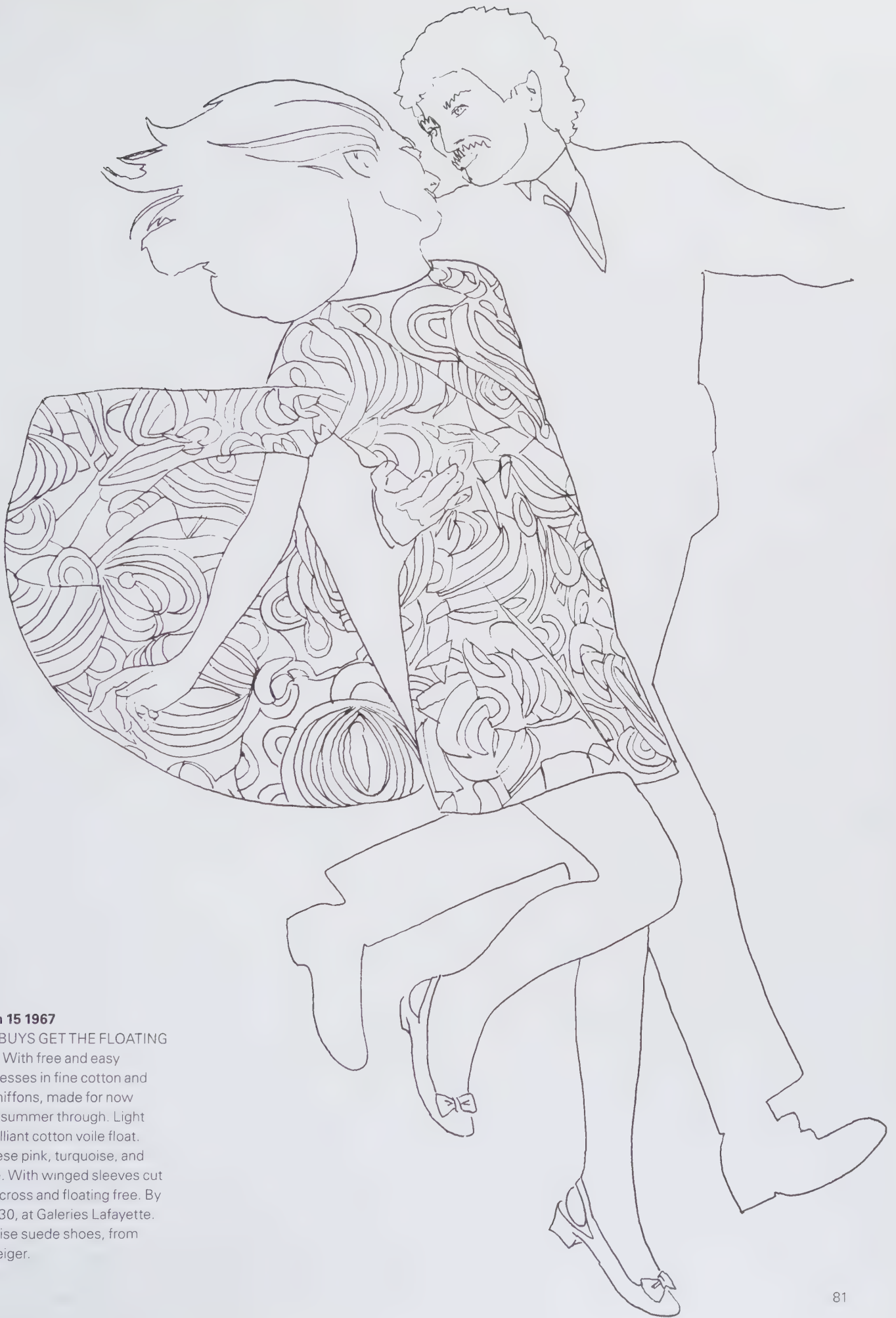






April 15 1966

Gunmetal gray on target. Lethal vinyl trouser suit for a fast life. V. de V. Rue Drouot, Paris. Violent violet angora shirt. Maxine Leighton, Conduit Street, W.1. Wellington boots, all branches Russell & Bromley.



March 15 1967

BEST BUYS GET THE FLOATING VOTE. With free and easy tent dresses in fine cotton and light chiffons, made for now and all summer through. Light and brilliant cotton voile float. Japanese pink, turquoise, and orange. With winged sleeves cut on the cross and floating free. By Group 30, at Galeries Lafayette. Turquoise suede shoes, from Kurt Geiger.



October 1 1966

**SOFT SPARKLE AND...
SCULPTURED GLITTER.** Adding new scope to evenings this winter's two-texture story—sculptured and geometric satins and brocades, soft and pliant silks and chiffons. Gentlest trapeze shaping, long gathered sleeves, silk organza embroidered with daisies. Dress, *Vogue Patterns* 6950. Organza by Reichenbach, at Allans of Duke Street. Suede mules by Magli.

→ June 1964

The snap and ripple of white piqué for a jacket with wide curve of shoulder and billowing back, a dress with cap sleeves and gently tailored torso. Fabiani Ready-to-Wear at Margray, from Lucia, Berkeley Street. White straw hat, Simone Mirman. Kid gloves, Miloré.



October 1 1965

Dazzling new printing: golden blonde satin charmeuse lit with lacquer red velvet flowers. Long Eastern overblouse and trousers, at Christian Dior Boutique.

Red enamel brooch, red mules with gilt heels, by Taj, at Savita. Lipstick, Dior no. 43.

→ December 1968

In Felix Harbord's golden drawing-room, rich in pillars, parrots, plush, and plinths, the most decorative features are the girl in the marigold crepe, by Dynasty, at Harrods, and Gervase, the pop singer, in his carpet-patterned dressing gown, from Mr Fish. Earrings, Ken Lane. Pale gold shoes with Maltese cross encrusted on buckles, Kurt Geiger. Rings from a selection at Hooper Bolton.







← **September 1 1965**

ITALY. Italian designers all flocked to feathery looks for great evenings. In full flight here, a coat of coq feathers by Forquet.

May 1966

Savage beauty, Daliah Lavi, Israeli actress...soon to make *The Spy with the Cold Nose*. Flaring chiffon robe, slit at the back; golden Paisley patterning on midnight blue; pale yellow silk hipster trousers and bra top, to order at Carole Austen. Earrings, sandals of yellow and orange glass beads, by Coppola & Toppa, to order at Maxine Leighton. Hair by Gerard Austen.





← **August 1969**

ART DECO'S SECOND

FLOWERING. Ice-cream flapper dress in Neapolitan colors on silk. By Leslie Poole. Pink silk tights, by Twiggy Tights. Pink satin shoes, at Anello & Davide. Tasselled scarf, at Mr Fish. Lipstick, Gala's Plain Scarlet. Fabric designs, all from Bernard Nevill's Jazz Collection, and satin cushions from Liberty. Art Deco wall frame from façade of Ideal Standard House.

March 15 1964

LONDON LOOKS. JOHN

CAVANAGH carries his Thirties mood into evening: beaded dresses with low-cut bloused tops, fluid lines; ethereal organza or lace dresses; shantung or crepe pajamas and tunic, the tunic often embroidered. Black and white silk crepe trousers and tunic. Crepe, Bianchini Fériér. Hair by Gerard Austen of Carita.





September 1 1965

ITALY. Positive new evening looks, smooth or shining, clearly black and white. Shining white gabardine and glittering black and white embroidery by Barocco. Jewellery by Petochi. Evening shoes by Silvia of Fiorentina. Setting: Countess Volpi de Misurata's palazzo in Rome.



September 1 1963

THE PARIS CLIMATE. A double-take on CAPUCCI'S play on the sportif. *Left:* a swashbuckling scarlet and collarless coat; a cream shifty dress; cobra shirt that pairs off with the bowler hat. *Right:* a high, lean, three-quarter stretch of coat; a sleeveless dress of wool crepe. A cloche of black velours. Exit lines for both: football socks.



April 1 1969

THE FRUIT SHERBETS. New slices of color: apricots, iced raspberry, blackberry, and lime. Lime dress in light knife-creased pleats, lime hat, and soft blackberry jacket, all iced in raspberry. To order from Belinda Bellville. Enamelled rhinestone bracelets, from Ken Lane. Domed diamond and tourmaline ring, from Andrew Grima. Hair by Michael at Michaeljohn.

→ **March 1 1968**

Valentino's memorable pretty evenings—airy white separates. Most feminine white lace pullover over lightly pleated georgette skirt. Again, a polo collar, narrow pearl-buttoned cuffs, and appliquéd white lace and blonde stockings—certainly the prettiest seen so far. Moiré shoes, by Dal Cò for Valentino.

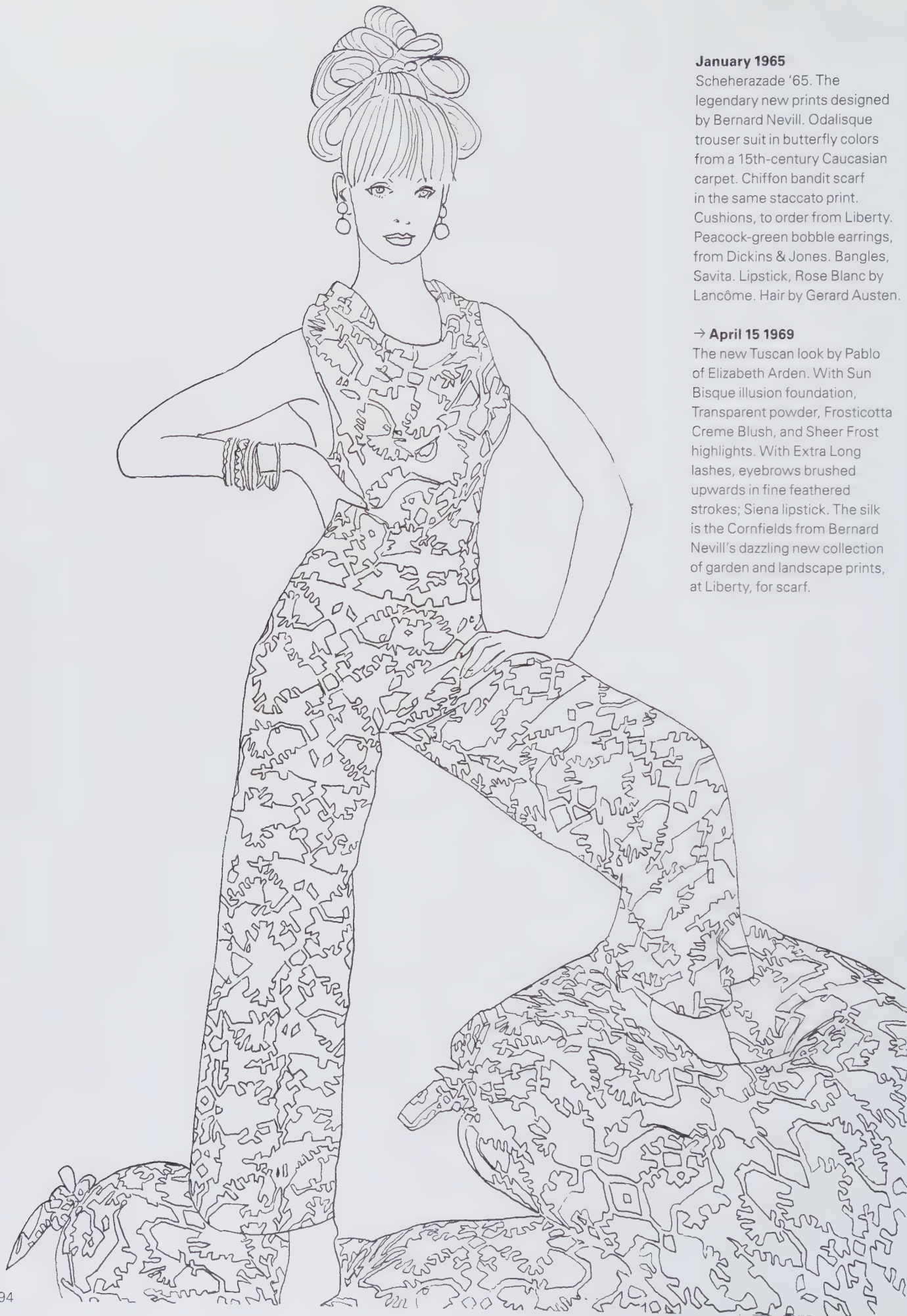


January 1965

Scheherazade '65. The legendary new prints designed by Bernard Nevill. Odalisque trouser suit in butterfly colors from a 15th-century Caucasian carpet. Chiffon bandit scarf in the same staccato print. Cushions, to order from Liberty. Peacock-green bobble earrings, from Dickins & Jones. Bangles, Savita. Lipstick, Rose Blanc by Lancôme. Hair by Gerard Austen.

→ April 15 1969

The new Tuscan look by Pablo of Elizabeth Arden. With Sun Bisque illusion foundation, Transparent powder, Frosticotta Creme Blush, and Sheer Frost highlights. With Extra Long lashes, eyebrows brushed upwards in fine feathered strokes; Siena lipstick. The silk is the Cornfields from Bernard Nevill's dazzling new collection of garden and landscape prints, at Liberty, for scarf.





Picture credits:

All drawings, by Iain R. Webb, are based on images by the following photographers
© The Condé Nast Publications Ltd.

Clive Arrowsmith 50, 73

Cecil Beaton 11, 57, 58, 85

John Chan 18

Henry Clarke 7, 14, 17, 19, 21, 36, 45,
47, 49, 52, 55, 56, 59, 63, 65, 68, 71,
72, 74, 84, 86, 90, 91, 92, 93

John Cowan 38

Jerry Czember 69

Arnaud de Rosnay 32

Justin de Villeneuve 79

Brian Duffy 10, 20, 24, 26, 40, 41, 48,
51, 60, 80, 94

Norman Eales 43, 62, 66

Frank Horvat 35

Patrick Hunt 23

Just Jaeckin front cover, 15, 16

Peter Knapp 77

Barry Lategan 37, 70, 88, 95

Jeanloup Sieff 28, 46

Sandra Lousada 34

David Montgomery 2, 4, 13, 25, 29,
64, 76, 78, 81, 87, back cover

Harri Peccinotti 61

Peter Rand 9, 12, 33, 82

Franco Rubartelli 8

Donald Silverstein 89

David Stanford 75

Ronald Traeger 1, 6, 22, 30, 31, 44, 83

Eugene Vernier 27, 39, 42, 53, 54

Front Cover:

April 1967

YOUNG IDEA SAYS IT'S A GREAT YEAR
FOR DADDY-LONG-LEGS

Back Cover:

May 1966

THE TWO FACES OF BEAUTY: SAVAGE
AND ROMANTIC

An Hachette UK Company
www.hachette.co.uk

First published in Great Britain
in 2016 by Conran Octopus Ltd,
a division of Octopus Publishing Group Ltd,
Carmelite House
50 Victoria Embankment
London EC4Y 0DZ
www.octopusbooksusa.com

Text and illustration copyright
© The Condé Nast Publications Ltd 2016
Design and layout copyright
© Octopus Publishing Group Ltd 2016

Distributed in the US by Hachette Book Group
1290 Avenue of the Americas
4th and 5th Floors
New York, NY 10020

Distributed in Canada by
Canadian Manda Group
664 Annette St.
Toronto, Ontario, Canada M6S 2C8

VOGUE registered trademark is owned by
The Condé Nast Publications Ltd and is used
under licence from it. All rights reserved.

The Right of The Condé Nast Publications
Ltd to be identified as the author of this Work
has been asserted in accordance with the
Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this Work
may be reproduced or utilized in any form
or by any means, electronic or mechanical,
including photocopying, recording, or by any
information storage and retrieval system,
without the prior written permission of
the publisher.

ISBN 978 1 84091 744 4

Printed and bound in China
10 9 8 7 6 5 4 3 2 1

Publisher: Alison Starling
Creative Director: Jonathan Christie
Assistant Editor: Ella Parsons
Proofreader: Jane Ellis
Senior Production Manager:
Katherine Hockley

Author's Acknowledgements:

I would very much like to thank the team at Conran Octopus, including Ella Parsons, Jane Ellis, and Katherine Hockley, for making this book possible, particularly Alison Starling for her continued enthusiasm and dedication to the project. I have enjoyed working with Jonathan Christie whose sophisticated art direction has made my original idea into such a glamtastic book. I look forward to working with Ellen Bashford and Frances Teehan, always a pleasure. I would also like to thank the team at Condé Nast Publications Ltd, including Alexandra Shulman, Brett Croft, and Nicky Eaton. I am indebted to Roseanne Lau for her tireless and exacting organization of the project and Harriet Wilson, who has become a fierce conspirator and fine friend. Thanks also to Julian Alexander. As ever, I would like to thank Rosemary Harden at the Fashion Museum, Bath, for her continued support and expert eye, along with access to their wonderful collection; also Central St Martin's and London College of Fashion for use of their libraries. Once again, I could not have made this book without Gregory Davis, who shares my love of fabulous frocks, and Mark Clarke, who helped with the hairstyles. I would especially like to thank all the wonderful *Vogue Coloring Book* fans around the world who have shared their amazing interpretations of my illustrations on Instagram. I am thrilled that they are coloring with such panache.

I dedicate this book to my sister Mary.
I miss her.

ENJOY COLORING YOUR
OWN *VOGUE* COVER
#VOGUEGOESPOP

IAIN R. WEBB is an award-winning writer and Professor of Design at Kingston University. During his career he has been fashion editor of *BLITZ*, the *London Evening Standard*, *Harpers & Queen*, *The Times*, and *Elle*, while contributing to various publications including *NME*, *The New York Times*, and *Vogue*.

He is the author and illustrator of the bestselling *Vogue Coloring Book* and has written several other books including *Bill Gibb: Fashion and Fantasy*; *Postcards from the Edge of the Catwalk*; *As Seen in BLITZ: Fashioning '80s Style*; *Invitation Strictly Personal*; and *Foale and Tuffin: The Sixties*. He also works as a curator and recent projects include “We’re Not Here To Sell Clothes” at the ICA, “You’re Ugly and Your Mother Dresses You Funny” at Paul Smith, Mayfair, “See Me, Feel Me” at the MoBA Biennale Arnhem, and “Invitation Strictly Personal” at Somerset House.

He now lives in Bath, south-west England, where he consults for the Fashion Museum, makes “things to hang on your back and your wall”, and muses over his life in frocks on his blog (hopeandglitter.wordpress.com) and Instagram ([hopeandglitter](https://www.instagram.com/hopeandglitter)).

*Spectacular
new prints take
inspiration from
Turkish tiles and
Persian carpets*

Discover the decade that gave fashion the mini skirt, Op Art prints, and the discotheque dress in this super-cool coloring book created by fashion aficionado, Iain R. Webb.



\$12.99 US | \$14.99 CAN

ISBN 978-1-84091-744-4



9 781840 917444

WWW.OCTOPUSBOOKSUSA.COM